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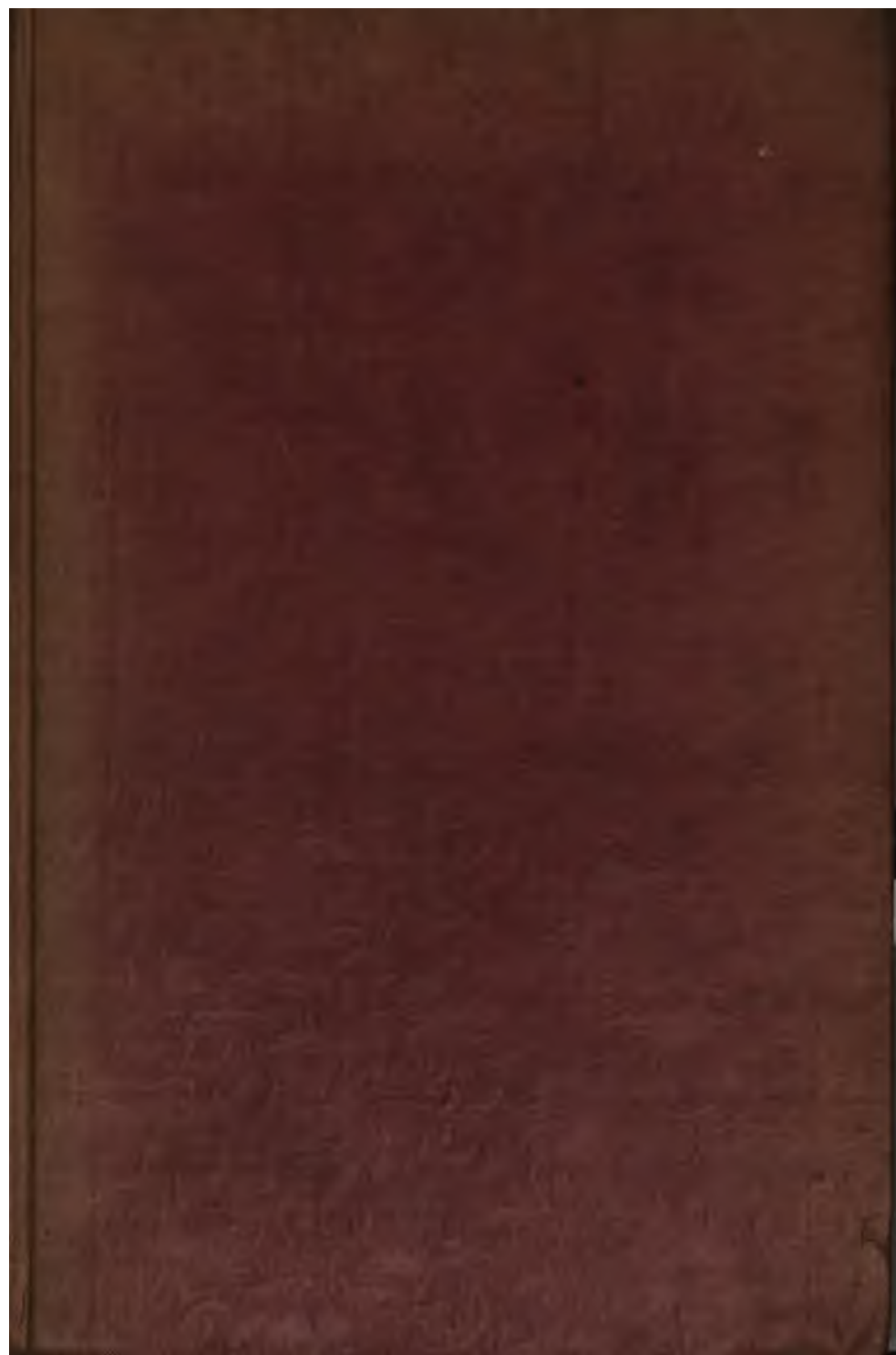
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LECTURES
ON THE
GREEK LANGUAGE
AND
LITERATURE.

BY N. F. MOORE, LL. D.

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P R E F A C E .

THE thought of printing these lectures (the first six of a short course read in Columbia College) was originally entertained in consequence of a difficulty alluded to in the beginning of the fourth, which made it necessary for the lecturer to aid his instruction on the subjects treated in that and the two following lectures, by written examples and illustrations exhibited before his class. But various considerations interfered to prevent this publication hitherto ; and now the motive above specified has no longer, as regards the author personally, any weight ; yet having observed that the more zealous among those he taught, derived advantage from these lectures, he is not without the hope that for others also, engaged in like studies, they may possess some interest.

The first, or introductory lecture is published for reasons that will be obvious to all who read it : the second, and third, not only that they may, being of a more popular character, invite readers of a different class from those for whom the last three are designed ; but also to give a sort of completeness to this little work, which without them it might want.

Throughout the second lecture the author has been much indebted to Schoell's *Histoire de la Littérature Grecque Profane*, and this general acknowledgment is made because there, as elsewhere, the sources whence he draws, and the authorities on which he has relied, are seldom pointed out. He would to little purpose, have crowded his pages with a vain parade of notes, not wanted by those readers who possess the means of verifying them, and a mockery, as it were, of others, that is of far the greater number, as referring them to books, which, in this country, they would in most cases vainly seek to find. A portion of the sixth lecture is derived from "Remarks on the Pronunciation of the Greek Language," a small pamphlet published by the author seventeen years ago, and not now in print.

COL. COLL., July, 1835.

LECTURE I.

INTRODUCTORY.

ON THE STUDY OF GREEK.

ABOUT to speak of the value of Grecian Literature, considered in itself, or compared with that of modern times ; and of the relative importance of classical and scientific studies ; I am sensible that I undertake no easy task. The difficulty of treating worthily a subject increases together with its importance, and in proportion too as a theme has become trite from frequent handling, it will be easy, indeed, to speak concerning it, but hard to say any thing that shall be new.

Yet those who plead the cause of classical studies should not be deterred from asserting their just claims, by the apprehension of dwelling on a hackneyed topic. The undeserved neglect of these studies is no new complaint, because the

sources whence it flows, and which may easily be pointed out, have long existed. And since the same causes are, as we shall see, ever exerting a powerful influence, it is incumbent on the friends of sound learning to be equally unceasing in their endeavors to prevent the threatened disunion of Letters from Science ; and that undue preference which the latter is seeking to usurp.

There are, indeed, some points of view from which this subject has been less examined, and which, belonging as they do more especially to our own country and to the state of society among ourselves, may possess for us a greater interest, as well as some share of novelty. To these features of it I shall hereafter call your notice. For the present my intention is to point out the natural connexion that subsists between science and letters, and attempt a vindication of those literary pursuits, which seem to be every where falling into comparative neglect.

And here let me premise, that, disregarding just now more accurate distinctions, I would by the term *science* be understood to mean *physical* science, or a knowledge of the material world, and of the secondary laws which govern it ; and that by *letters* I intend studies which have no immediate reference to matter ; such, for example, as grammar and criticism, poetry and eloquence,

civil history, the philosophy of mind, and especially the language and literature of ancient Greece; as well for that it is most perfect in its kind, as because it seems, nevertheless, at the present day to require all the support and countenance which its friends can give.

Against these "studies of inglorious ease," there has existed from the earliest time a certain prejudice, which has assumed various shapes, and animated different controversies, in successive periods of the world.

We find it amongst the ancient Greeks exciting a rivalry between *music* and *gymnastics*; under which two heads was comprehended all that belonged to a perfect education, or one in which both *mind* and *body* had received due culture—*Music* including whatever fell under the superintendence of the Muses: all the exercise and discipline of mind; *Gymnastics* training the body to activity and strength. Now we find there were among the Greeks themselves some of uncultivated minds disposed to give the *active* life an almost exclusive preference; and using nearly the same arguments that are employed in our day to decry studies of which the *practical* results are not at once perceived. That afterwards, among the Romans, a far less intellectual and polished people, Cicero should have found it necessary to

contend with a like prejudice in the minds of his countrymen against speculative studies, will, therefore, occasion no surprise. At a still later period the wide extension of monastic institutions, into which so many assuming the garb of religion, withdrew from the cares and business of the world, revived, under a somewhat different form, the ancient controversy between the active and the contemplative life ; and added greatly to its interest and importance. And lastly, descending to our own age and time, we find that the advocates of *gymnastics* against *music* among the Greeks ; the enemies of *philosophy* at Rome ; the champions during the middle ages of the *active* against the *contemplative* life, are represented amongst us by a class of reformers actuated by a spirit of hostility to letters, and a jealous preference of studies, which have, as they allege, a closer relation to the business of life, and yield more plentiful and immediate fruits. It is under the banners of science, therefore, that they wage *their* war on letters ; and this constitutes an obvious distinction between *them* and those who *anciently* attacked the province of the Muses. With these ancients the cry was—Cease from your idle, your unprofitable pursuits, and learn to defend your country in battle, to administer its affairs in time of peace, or to support it by the

labors of the field.¹ And this appeal was addressed alike to the votaries of *science* and of *letters*; for the poet and the sage were terms convertible, and poetry and science then walked hand in hand. But *now* some of the most dangerous enemies of *letters* are to be found among those who profess themselves the friends of *science*; who think literature at the utmost a mere embellishment of social life; are willing to tolerate it, as a harmless relaxation from serious pursuits; but will not allow it to *interfere with*, much less to *supersede* studies, which have, as they pretend, a more intimate connexion with the real business of mankind. These persons, therefore, holding science in just esteem, erroneously seek to advance its interests by reforming our systems of education in such manner as to *exclude*, or at the least *degrade* studies which exercise a most forcible though secret influence over the moral and intellectual character of man; developing and training the powers of his mind, and preparing it by cultivation to yield a somewhat *later*, perhaps, but a far *better*, and more *abundant* harvest.

For this advantage gained by *science* over *letters*; for the preference now so evidently accorded

¹ See the fragments of Euripides' *Antiope*, in which Zethus and Amphion appear as champions of their respective modes of life; the active and the contemplative.

to *scientific* when compared with *literary* studies, obvious reasons may be assigned. *Physical* science depending, as it does, for its perfection on time and experience, has been making continual advances ; while *moral* science, and the arts related to it, have been comparatively stationary. Poetry and eloquence were carried by the ancient Greeks to a height of excellence, which it was not left for the moderns to transcend ; but the progress of natural science has, of course, borne some proportion to the accumulation of facts ; and especially since the attention of philosophers has been turned from vain hypotheses to careful observation of, and cautious reasoning upon, the phenomena of the material world.

• The wonderful advances made by science, therefore, during the last half century ; the unnumbered useful applications of it to the arts and purposes of life ; and the consequent improvement in the condition of society, have, as was very natural, engaged the notice, and excited the admiration of mankind. The man of science, then, who used to be thought equally with the man of letters, a mere sluggard,

“*Immunisque sedens aliena ad pabula fucus,*”

has now redeemed himself from a reproach, to which those whose pursuits are altogether literary still remain exposed.

That some amongst you are aware of the existence of such prejudices I am well convinced. Others, perhaps, may think I am contending against a phantom of my own creation—I would it were so—but am compelled to hear the value of studies, to which I am devoted by my profession, daily called in question—to listen to objections urged against systems of education, which ages of experience have approved—objections, which if they merit notice elsewhere, as in England, for example, whence chiefly they originate, are most unfounded here; where so little attention is even now given to the ancient classics, that much to lessen it, would be to banish them altogether from our seats of learning.

As things now stand we may, in fact, be said to retain amongst us a slight acquaintance with the *languages* rather than with the *writers* of Greece and Rome. No—it is not without reason, that the friends of letters take alarm, when they see their very citadel assailed; when they hear it seriously maintained in popular harangues, that Greece owes her celebrity, neither to poetry, nor philosophy, nor to eloquence, nor to arms; but to science only, and the mechanic arts.¹

¹ It was so asserted in a public discourse pronounced before the Society of Mechanics, about the time at which this Lecture was first read.

Let the real friends of science beware how they second the inconsiderate zeal of such blind partisans, or do aught to hasten a catastrophe, which would involve, sooner or later, the very object of their care. For "the fate of science," it has been well observed, "is inseparable from that of letters; which as they gave it birth, so do they continue to afford it nourishment." A fact to the truth of which Sir Humphrey Davy also has borne testimony, saying, that, "Till the revival of *literature* in Europe there was no attempt at philosophical investigation in any of the *sciences*; the diffusion of letters gradually brought the opinions of men to the standard of nature and of truth."

I am asserting, then, the common cause of *science* and of *letters*, when I come forward in defence of that literature against which, chiefly, are directed the attacks to be repelled. For *science* it has nothing to apprehend, unless from the diminished attention paid to *letters*, and their consequent gradual decline. There is little need to point out its uses; and exhort to the cultivation of what recommends itself to notice in such an infinite variety of shapes. Love of ease, love of pleasure, love of gain, all conciliate esteem for that, which by the aid it affords to the mechanic arts, and in other ways, contributes so essentially to the comfort and conveniency of life.

These benefits of science the man of letters shares in common with the world at large, and moreover in his proper character may very frequently be indebted to its aid. Many passages in ancient authors might be referred to, where even learned critics, because they were mere philologists, have failed of the true meaning; passages never rightly understood until they attracted the notice of *scientific* scholars.

Without insisting, therefore, on what is too obvious to require proof; the use of science to the scholar; let us consider what advantages the man of science may, in turn, derive from letters.

And first the very *language* of science is derived from Greece and Rome; and the Zoologist, the Botanist, the Mineralist, the Chemist and others, will bear witness to the necessity of some acquaintance with the ancient tongues to a clear understanding even of the terms of art. But they should, moreover, become sensible of its still greater value, as affording them access to many rich sources of information—sources, which, in fact, deserve to be examined into far more diligently than they are. For as, in many instances, supposed inventions of modern times, or announced to the world as such, have been afterwards reclaimed as the property of the ancients, and found plainly mentioned in their works, it is pos-

sible that if these writings were more frequently and carefully studied by scientific men, important discoveries might be elicited from passages, that are overlooked by the ordinary scholar, as unintelligible or obscure. For superior as modern is in various respects to ancient art, there can be no doubt but that a multitude of curious secrets have been lost; and that there were valuable processes familiar to the ancients, which are wholly unknown to, or imperfectly applied by artificers of the present day. And, great as have been the advances made by modern science there remains perhaps much, notwithstanding, to be gathered from the volumes of the ancients. Although Hippocrates wrote three and twenty hundred years ago, physicians still cite him with respect; and to his aphorisms very few additions have been made.

The Greeks were acute observers, and whenever they conducted their enquiries in the true method of experiment, their writings, even on subjects of natural science, still maintain the highest value. Buffon and Cuvier bear testimony to the accuracy, the perspicuity and order of Aristotle's History of Animals: the former declaring that it is perhaps to this time the best work in its kind that we possess—that it appears this ancient knew the animal creation better, and under more

general views than it is known to us at the present day—that none other than a genius like his own, could have comprehended such an infinite variety of facts within such narrow compass, and treated a subject so little susceptible of precision with so much perspicuity and order—that, if science be the history of facts, his work is the most scientific abridgement that ever yet was made. Buffon admires especially the manner in which Aristotle treats his subject. Now it is not irrelevant to ask, if Aristotle would have been likely to use in so masterly a manner the materials which Alexander's liberality supplied, unless he had superadded to his *science*, varied and extensive *erudition*; unless he had been prepared for his task by philosophy, and poetry, and eloquence.

A literature which boasts such works as the learned French naturalist extols, cannot be without value even for the votaries of science. It is not as *such* however; it is not as *scientific* men; but simply as *men*, as rational and social beings that we owe the greatest debt to

“famous Greece;
“That source of art, and cultivated thought,”

and in proportion as the *moral* and *intellectual* character of man, is of higher value than his *scientific* attainments, in the same degree should those studies, which especially contribute to form

that character be deemed important. If man had reached the limit of his being, his ultimate destination, in this mortal life, if there were no loftier aim proposed to him than the gratification of *its* wants; than success in its groveling pursuits; then, indeed, the scale of what is termed utility would be the true standard by which to estimate the value of all studies and attainments. But let us not forget that our present brief existence is but the entrance to an immortal state; and that although we may not be required according to the letter of the precept to take no thought whatever for the morrow or its wants, we are at least reminded by it, that the necessities of this life should not form the chief object of our care. Reason, no less than religion, bids us consider our immortal soul; and, in proportion as mind is superior to matter, should be preferred that plan of study, which is best calculated to develope and improve its powers.

When the friends of literature insist upon its value, they are not to be supposed indifferent to the claims of science. It is impossible they should be so. They cannot fail to perceive, in common with all others, its great importance. But it does not need their patronage—its benefits are palpable, and recognized by all. For their *own* studies, however, it unfortunately happens, that their ef-

fects being contained chiefly in the mind, cannot so easily be pointed out, or rendered sensible to those, who require to be persuaded of their reality and worth. Their benefits can never be appreciated fully but by such as have ascertained them from their own experience.

Those who under pretence of zeal for science and the useful arts, decry ancient literature, affect to deplore especially the waste of time in acquiring the languages in which it is contained.

Now, the study of language generally, and especially of the Greek, has justly been esteemed one of the most useful exercises of the human understanding ; and it is a gross, however common, error to suppose that one employed in such study is only charging his memory with words. He is cultivating, not his memory only, but all the powers of his mind ; and it has been observed, that the study in question is, under certain circumstances, "the best exercise that can be invented to rouse the ambition, to quicken the apprehension, to ripen the judgment, and to establish a habit of close and diligent application, the first and greatest lesson of life."

When the education of a youth is, according to the common estimate, complete, how little, how very little does he know, in comparison with what may yet be learned ! The whole amount

of his knowledge is as nothing, in comparison with the extent to which he still continues ignorant. The chief value of his education, therefore, must consist in the cultivation it bestows upon his mind. The worth of youthful studies must be rated, less by the importance of the subjects on which they are employed, than by their adaptation to their great end; which is, to strengthen the intellectual powers; and train up the mind to activity and vigor, by sound discipline, and well ordered exercise. Hence the propriety of conducting through the same preparatory course of study those intended for different pursuits in life—and hence, too, may be derived a sufficient answer to an objection often urged: that the studies in question have no relation to the intended callings of many who pursue them. For, however paradoxical the assertion may appear, yet experience will approve it to be true, that a youth, who has pursued with diligence the study of the ancient languages, though he shall, upon going forth into the world, and engaging in the active duties of life, throw aside his books, never to open them again, is so far from having *wasted* the hours spent upon them, that he could not have employed the same portion of time with equal advantage in any other way. But if the mere study of a language be in this point of view important, the

actual possession of it will appear no less so, when we consider, how much an acquaintance with *one*, facilitates the acquisition of a *second*, and a *third*; what essential aid a knowledge of the *ancient* affords to the student of *modern* tongues, as respects the utility of which there is no dispute; and that it is difficult, if indeed it be possible, to know well even our own language, otherwise than through the medium of the Latin and the Greek. But, not to dwell on these, and other like arguments; is it not enough, that Greek lays open to us, and renders accessible, the richest treasures of human wisdom; the fairest creations of the mind of man? Can we need a more persuasive motive to the study of a language than that it contains the most perfect models of poetry, of history, of eloquence? That it is the language in which Homer sang; in which Herodotus, Thucydides, and Xenophon record events they were actors in, or describe scenes they saw? In which Demosthenes roused or allayed at will the passions of his hearers? Can we be indifferent, lastly, to that language, in which are contained the sacred scriptures of the New Testament, and the most ancient and venerable version of the Old?

That in a country like our own, where few men are without some calling or employment in life, from which they derive subsistence; and to

engage in the active duties of which, they are hurried away from their youthful studies, with an impatience natural enough, perhaps, in a society circumstanced as ours is ; that in such a country, the complaints elsewhere made, of the devotion to classical learning of so great a portion of the time of youth, have been renewed in even a louder tone, and have found more attentive listeners, ought not, perhaps, to excite surprise. These complaints, though founded in error, appeal to the prejudices of an age possessed with such a love of innovation, that it looks with an evil eye at systems of instruction established on the sure basis of long experience, *merely* because they are *ancient* ; of an age so devoted to the pursuit of gain, that it regards with little favor what has not a tendency to promote some pecuniary end—as though there were nothing suited to advance the condition of society, or to grace and embellish life, except improvements in rail-ways ; the devising new applications of steam ; the opening new channels of trade ; or the discovery of some new process in the arts. These complaints, I say, have their foundation in error, for they suppose, that one employed in the study of classical literature is employed upon empty sounds ; is acquiring nothing that can aid him in the serious pursuits of life. But this is far from being true. And

if it were so, we might still, with truth maintain, that the object of youthful studies is not so much to *furnish*, as to *form* the mind. Classical studies, however, while they, in the most effectual manner, attain this chief end of youthful discipline, do much besides. They not only *form* the faculties, but supply the *memory* with a rich stock of information. The student spends much time in learning words, no doubt; but he cannot learn the signs without at the same time, gaining some acquaintance with the things signified. Does he not learn the history, geography, and chronology of the ancient world; the civil, military, and religious institutions; the private life, manners, and customs of the most interesting nations of the earth; as also, the wisest systems of philosophy and morals, that unassisted human reason has been able to invent? Does he not become acquainted with the most sublime and beautiful monuments of human wit and genius? And is it possible that all this should be unattended with most sensible advantage? What does experience teach us on this head? Let us use that of England; the country with which, next to our own, we are most familiar. Shakspeare alone excepted, (who, it has been well remarked, is an exception to all rules) what great poet, historian, orator, statesman, lawyer, or divine, has she pro-

duced, who was not a classical scholar? Hear the testimony which Chatham, one of the greatest of her statesmen and orators ; one of those few who may be compared with the best of Greece or Rome ; bears to the value of the studies we are called upon to defend. Writing to his young nephew, he expresses his joy to hear, that he has begun Homer's *Iliad*, and has made great progress in Virgil, and his hope that he tastes and loves particularly authors, who are not only the two greatest poets, but who contain the finest lessons for his age to imbibe : lessons of honor, courage, disinterestedness, love of truth, command of temper, gentleness of behavior, humanity, and in one word, virtue in its true signification. He exhorts his nephew to drink deep of those divine springs ; and assures him that the pleasure of the draught equals the prodigious advantage of it to the heart and morals.¹ Milton teaches, both by precept and example, the great value of these studies, and prays God to recompense a father whose "exceeding great care had caused him to be diligently instructed in the tongues."² Locke states with his own entire approbation the opinion of La Bruyère, that languages are the

¹ Letters to Thomas Pitt, (afterwards Lord Camelford,) Letter 2d.

² Milton's Prose Works.

proper study of our early years ; that they are useful to men of all conditions, and open an entrance to the most profound, as well as to the more entertaining parts of learning.¹

But it were idle, upon this point, to accumulate authorities. All who have written any thing "such (to adopt Milton's phrase) that men would not willingly suffer it to die," have agreed as to the important advantages attending the study of the ancient tongues.

There are some motives to this study which should have peculiar force with us. No where, perhaps, are more ample rewards proposed to eloquence than among ourselves. No where else has it conducted its possessor with greater certainty, to wealth, distinction, and the honors of the state. Now, native talent, it is true, aided by a moderate degree of cultivation, and improved by much exercise, may make a fluent, nay, perhaps, a forcible and persuasive speaker ; but the truly great orator, who shall be able not only to instruct and charm his hearers ; conciliate their affection ; inform their minds ; and influence their wills ; but to pour along an impetuous flood of argument and passion, that shall rise far above mere persuasion ; and by its resistless force bear away all

¹ Locke on Education, § 195.

that would oppose it: the orator, who by the vivid flashes of his eloquence shall dazzle and confound his adversary; by the ingenuity and force of his argumentation wrest to his purpose the inclinations of his hearers; by the strength and truth of his emotion, and all the combined powers of his art, rouse at pleasure or allay the passions of an assembled people, "and sway with potent speech the world;" such an orator, in fine, as was Demosthenes, never will again exist, unless he shall be formed upon the ancient models.

To us is addressed with peculiar weight another argument for classical studies, derived from the connexion which has been observed to exist between these studies, that especially of Grecian letters, and a love of liberty.

Through the writings of the Greeks, for a period of above twelve hundred years, there glows a spirit, which has seldom failed to kindle in those conversant with them, an unextinguishable love of freedom. As, then, we value the political privileges we enjoy, and would transmit them unimpaired to after time, let us cherish amongst us studies of which the acknowledged tendency is, to render men intolerant of tyranny, injustice and oppression.

In determining the mode in which these studies should be conducted, and the extent to which they

may be pursued, the peculiar circumstances of our country ought to be taken into view. We have not here, and it must be very long before we can possess the means that Europe boasts of forming critics and antiquaries. For this purpose we need her extensive collections of manuscript and printed books, of coins and pictures, of busts, statues, bass-reliefs, monumental inscriptions, and other remains of ancient art. We want her numerous society of men, whose lives are wholly devoted to science and letters; many of them amidst scenes calculated powerfully to excite the mind; surrounded by the ruins of ancient grandeur; within view of mountains, rivers, islands, seas, consecrated, from ages long gone by, in the immortal pages of Greek historians and bards.

It may however in some degree console us for the want of these advantages, that we are relieved from the obligation and necessity of using them. While we can avail ourselves of the labors of those who prepare for our use the best editions of ancient authors, we have little reason to envy them the task of decyphering inscriptions, collating manuscripts, turning over indexes. It were as reasonable to be envious of those, who toil in mines of gold for another's benefit. There should, no doubt, be editors and teachers of the classics; nor is it possible for *them* to obtain too full and

accurate an acquaintance with their authors; but for others to occupy themselves in the too often idle subtilties of verbal criticism; the barren trifling of mere grammarians; and in sifting that mass of rubbish, which laborious commentators have accumulated, would be waste of time on subjects little suited to enlarge or elevate the mind; and altogether foreign to the ends which the polite scholar proposes to himself in reading the authors of antiquity.

Nor, again, is it required that the lovers of *Gre-cian* letters should read *all* that is contained in the *Greek* language. Though in the ruins of time a vast number of precious writings have been lost, yet, on the other hand, some works have had the fortune to survive to us, that possess little value except in the eyes of a philologist—of others the merit is independent altogether of their style; and they may be read in our own language, if not quite as well as in the original, yet, at least, with a saving of much time.

Others, again, are esteemed for their style, no less than for their matter, and possess beauties, perhaps, that no translation could preserve; but within the compass of our own literature, may be found their equals in the same kind of excellence. Thus, lest by demanding over much we should fail of all, may we admit of various concessions

to the busy lives and want of leisure pleaded by our countrymen. In fact, the advantages which a study of the classics promises, may be attained within the limits thus narrowed, more certainly than by wandering through the almost boundless field of Grecian literature. If we desire to waken genius, to strengthen the judgment, or improve the taste, it imports us far more to consider the character of books, than their bulk or number.

The error of those who think we possess translations of even the best originals, which may supply their places, might, if our limits would permit, be easily exposed. For the present I content myself with appealing to your own experience. There is no one, who has read true poetry in any other language than his own, who will need arguments to convince him that there are bold figures of thought and diction, nice shades of meaning, and delicate beauties of an original, which no translation can attain to or convey.

As to our assumption that the Greek language contains the finest models, a conclusive proof of its justness is discovered in the fact, that whatever varieties exist, or have existed, in the taste and choice, of different, and distant ages and countries; though almost every civilized people has its own national literature, which it admires to the exclusion nearly of every other that is modern;

yet all ages and nations have ever united and still continue to agree in their admiration of the classic models of Greece and Rome. And a great critic has observed, that "when those who differ in their professions, modes of life, pursuits, ages and languages, have, one and all, the same opinion concerning the same thing, this deliberate sentence, and harmonious agreement of so many discordant minds gains a strong and indisputable credit to what is so admired."

Those, who in opposition to this consent of nations, throughout so many ages, would assert the superiority of *modern* writers, are, almost without exception, persons who should in modesty decline to offer their opinions on a matter, of which they are as ill qualified to judge, as the blind are to compare colors, or the deaf to decide upon the harmony of sounds. Those great masters of composition, in modern times, who have produced any thing that may dispute the palm with antiquity, have ever been forward to profess their admiration of, and acknowledge the debt they owed the ancients; and, while treading in the steps of the great originals of Greece and Rome, have been far from laying claim to that equality, which their zealous, but unlearned partisans would arrogate to them, in spite even of themselves.

In physical science, and in that greater perfection of many mechanic arts, which has resulted from its improvements, from accumulated experience, from application of machinery, and subdivision of labor, the moderns undoubtedly excel. We extend our view farther than the ancients because we are mounted on their shoulders ; and it has been well observed, that the moderns, in comparing themselves with the ancients, put into their own scale not only what belongs to themselves, but all that the ancients left besides ; and that, in this way, however small their appropriate share, they may easily cause their own side to preponderate.

And in regard to science also, the remark just now made of literary composition, will again hold true ; that those who by their own great genius and acquirements, and by their intimate acquaintance with the ancients, have been best qualified to pronounce upon them, have ever been most ready to acknowledge their great deserts. Some proof of this fact has already been adduced, but I cannot refrain from citing one more name—one of the greatest in the records of modern science—that of Newton. Speaking of whom, Bishop Atterbury observes, that, modesty should teach us to mention the ancients with respect, especially when we know but imperfectly their works ; that

Newton, who knew them thoroughly, held them in high respect ; regarding them as men of great genius, and superior powers, who had carried their discoveries in every kind much farther than what remains to us of their writings would lead us to suppose ; since there are more works of the ancients lost than are preserved ; and perhaps our new discoveries are not of equal value with our ancient losses.

But, while the great claims of the moderns on the score of science are not to be denied, it is equally indisputable that in whatever depends on genius, taste and imagination, the highest praise of a modern is that of successful imitation. If we could estimate the *writings* of the ancients, as justly as we do their *architecture*, and their *statuary*, we should be more ready than we are to admit their superior claims. But this for various reasons we can never hope to do. There are thousands who would admire the Parthenon, or the Apollo of the Vatican, for one who is capable of enjoying Homer. In a temple, or a statue, in so far as it remains unimpaired by time, our eyes may behold the same beauties it possessed for those of the Greeks themselves ; but the soul of harmony that once animated their literary works, is, for us, in a great measure, fled ; and with it unnumbered graces that had their existence in

the living tongue. Nor is this the only reason why no *modern* however learned can look upon the *literary* works of Greece, admirable as he perceives and acknowledges them to be, with the eyes of the Greeks themselves. Before he can be capable of doing this, he must, as it were, cease to be a modern; must go back to the ancients, and domesticate himself amongst them; become intimately acquainted with their history, public and private; with their institutions, civil, military and religious; with their thoughts and sentiments; their manners and their customs. When from a great distance we view a noble edifice, we may be struck with its majestic appearance as a whole; may admire the harmony of its parts, its just proportions, its simple grandeur; but we must approach very near to discover the fineness and polish of the marble; the fluting of the columns; the graceful foliage of the capitals; the sculptured frieze. So is it with the monuments erected by the genius of Greece in the fields of poetry and eloquence. We look back upon them through a long vista of ages. To see them in all their beauty we must draw nigh to them; must place ourselves as nearly as possible where their authors stood; must examine them from every side, and study them again and again with the most diligent attention. For in proportion as

we do this, shall we become really sensible of their merit ; and no longer acquiesce merely in the general sentiment, but be enabled to perceive for ourselves why it is that all ages and nations have ever, with one consent, admired these imperishable monuments of genius. For these are among those works of art "*quæ decies repetita placebunt ;*" and which never will, perhaps, until they shall have been thus repeatedly examined—since it is worthy of remark that the finest productions of human genius in the arts ; the remains of Phidias' statuary, the paintings of Raphael, the music of Handel, the poetry of Homer, and the oratory of Demosthenes ; strike with less admiration at first, but, abiding the surest test of excellence, grow upon our love, and rise in our esteem, in proportion as they become familiar.

In truth this ancient literature is held in such light esteem with us, only because it obtains such slight attention. Our youth seldom advance beyond the threshold of the Muses' temple ; and thus their toil, though, as was before observed, not unattended with advantage, fails of the richest part of its reward. They stop short when a few steps more would introduce them into glorious apartments, filled with accumulated stores of wit and wisdom, that would abundantly repay them for all their previous pains.

It is by *defect*, and not in *excess* that we now err. Let those then who would introduce reform, apply the remedy where it is really wanted ; by improvements in the methods of instruction now in use ; by devising means to render effective, and more fruitful of advantage, the portion of time even now given to classical pursuits ; by exciting and sustaining the ardor of the young in a study, which is at first sufficiently repulsive of itself, but becomes completely so when they hear it decried by all around them, and discover that they are permitted rather than encouraged to engage in it, from a reluctant compliance, merely, with established modes.

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LECTURE II.

GENERAL REVIEW OF GRECIAN LITERATURE.

IN a preceding lecture I endeavored to recommend classical studies to greater favor than they now enjoy, by showing the relation which they hold to physical science ; and that their results, though not tangible, nor practical, (to use a favorite term) are not, therefore, less real and important ; inasmuch as they concern man in his superior nature of a rational and immortal being. I labored to remove unfounded prejudices that exist against such studies ; and to place them in their true light, as a fruitful source of pleasure and instruction ; as laying the most solid foundation for every other part of learning ; as calculated to refine our taste, strengthen our mental faculties, humanize our manners and conversation, grace and adorn all our other acquirements.

I sought to show that the value of academic studies consists less in the amount of knowledge gained, than in the cultivation bestowed upon the powers of the mind ; the intellectual vigor and activity imparted by the discipline of his youth, enabling the man to explore successfully, himself, the rich mines of learning into which while under training he had been only introduced.

An eulogy of ancient literature, and labored vindication of the study of it, might appear superfluous, addressed to you ; but I am aware that while some amongst you are ready to admit the claims, which you own experience convinces you are just ; others, again, turn to these studies with distaste, from sense of duty only, and may either be roused to greater zeal in their pursuit of them ; or, at the least, be brought to such a right mind, as to believe that what has continued, notwithstanding man's love of novelty, to be admired for above two thousand years, by the wisest and most learned amongst every polished people, must needs possess merit of a superior kind.

The present lecture will exhibit a general view of that literature, to the study of which you are invited ; a survey, though hasty and imperfect, of that vast field on which we are about to enter ; and upon parts of which we shall hereafter dwell for a sufficient time to examine them with more attention.

For reasons that shall by and by be stated, I confine myself to Grecian literature ; the historian of which may be expected to comprehend in his wide survey, from Orpheus to the fall of Constantinople, a period of above twenty-seven hundred years. 4

During this long lapse of ages there occur several epochs, at which political or other causes influenced powerfully the state of letters ; and these eras have been adopted variously by different authors, in their subdivision of the subject, according to their varying views of it, and the extent to which they have carried their remarks.

The principal events, or dates, that serve to subdivide this extensive period, are—the Capture of Troy—the Age of Homer—the Legislation of Solon—the Conclusion of the Persian War—the Accession of Alexander to the throne of Macedonia—the Capture of Corinth; and establishment of the Roman power and influence in Greece—and the Removal of the seat of empire to Byzantium.

The period terminating with the first of these epochs has been called the *Fabulous*—that from the fall of Troy until the archonship of Solon, the *Poetical*—the next, which ends with the accession of Alexander, is denominated the *Athenian*—then succeeds the *Alexandrian* age ; and from the capture of Corinth to the removal of the seat

of empire, the *Roman*—which is followed, lastly, by the *Byzantine*.

Let us consider each of these periods in order ; attempting, of course, nothing more than a mere outline, or an imperfect sketch, partially filled up in parts of peculiar interest or importance.

The period antecedent to the Trojan war, and to the times which Homer's narrative embraces, has been styled the *Fabulous*, because we cannot through the dark mists of antiquity that envelope it, distinguish truth from falsehood, history from fable. Tradition, however, preserved to the Greeks of after time the *names* of great poets who lived during this dark age of fable, and even the works of several ; as of Olen, the Hyperborean ; of Thamyras ; of Orpheus ; and of Musæus—all Thracians, for from Thrace we find the Greeks deriving, not only their earliest poetry, but their more incorrupt religion also, and purer modes of worship, adulterated afterwards by admixture of Egyptian superstitions.

The first poetry of the Greeks was chiefly of a mystical or sacred character ; consisting generally of hymns in honor of the gods ; forms of initiation and expiation ; charms against disorders ; oracles ; religious and moral precepts. In one and the same person were united the characters of priest, prophet, poet and musician. Between poetry and

music, indeed, there existed an almost indissoluble union; the ancient Greeks being scarcely acquainted with music merely instrumental, or with poetry destitute of the embellishment of music. To these the dance was often superadded. The hymns of Olen, for example, the first composed for the Greeks, were accompanied not only by music, but by a sacred dance. To this Olen is ascribed by a poetess, whom Pausanius cites, the invention of the hexameter, or heroic verse; in which measure his oracles are said to have been expressed.

The second of these poets, Thamyris, is described by Homer as struck with blindness by the Muses—and deprived of his powers of song, in punishment of his having presumed to rival them in skill. Plato classes his hymns with those of Orpheus; and our own Milton places him by the side of Homer; saying,

“Those other two equall’d with me in fate,
“So, were I equall’d with them in renown,
“Blind Thamyris and blind Mæonides.”

The third name, Orpheus, is more familiar to our ears; but rather because it has been much associated with fable, than that we *know* any thing more of him than of the others. In one respect, however, he may be said to differ from the rest: in that we have a considerable volume of poetry

still remaining under his name ; and of which the genuineness was never called in question till about one hundred and sixty years ago, when Huet, Bishop of Avranches, first suggested doubts as to its high antiquity. This point has since then been much discussed by learned critics ; many of whom, led by traces of Christianity, discernible in these poems, as they think, regard them as the work of some Platonic Christian.

Gesner, an able scholar, who prepared an edition of them published after his death by Hamburger, was of opinion, that they are the poems of Orpheus, as reduced to writing by Onomacritus, an Athenian poet, who lived towards the close of the sixth century before the Christian era ; who is described by Herodotus as an interpreter of the oracles of Musæus, and as having been banished by Hipparchus for introducing amongst them a prediction of his own. Gesner declares that after the most diligent and repeated study of the Orphic poems, he had been unable to detect in them any thing repugnant to the times in which Orpheus is said to have lived—any mention of person, place, invention, or other thing, more recent than the Trojan age—Orpheus speaks throughout in his own person ; and the language is Homeric, or stamped with the same impress as that of Homer, and the most ancient oracles.

But notwithstanding this opinion of Gesner, and the credit these poems had so long enjoyed, the decision of Hermann, founded, in great measure, on a critical examination of the language, and the structure of the verse, is, that they cannot claim a higher antiquity than the fourth century after the Christian era ; but in this opinion many of the ablest critics refuse to acquiesce. It rests upon no very sure foundations ; and Hermann appears sometimes to obtrude into the verse the very peculiarities upon which he builds his argument.

These remains of Orpheus, if we may still venture so to call them, consist of an heroic poem of about fourteen hundred verses ; in which the author, who was one of the companions of Jason, describes the voyage of the Argonauts—Eighty-six sacred hymns, prefaced by an address to Musæus—A poem on the mystical virtues of thirty different precious stones—and a number of fragments, that have been gathered out of various ancient authors.

Orpheus is described by Horace as “ a sacred messenger of the gods, said to have tamed tigers, and fierce lions, because he had reclaimed man from a wild and savage life.” In his *Argonautica* he speaks of himself as having by the powers of his lyre, caused the trees, with which the ship

Argo was constructed, to descend from the mountain tops.¹ He describes himself as contending in song with Chiron; saying, as we may translate, "Then I, the sounding lyre from him received, gave utterance to my tuneful voice; first in dark-speaking hymn of Chaos old; and of its changing forms—how Heaven its limits reached; of the creation of the wide-spread earth. and ocean's depths, and whatsoe'er most ancient, perfect, and omniscient Love brought into being and distinguished each from each."²

Such passages as this excited the suspicion of Huet, who fancied he could discern in them the hand of a writer acquainted with the sacred Scriptures. But we find that Apollonius of Rhodes introduces Orpheus calming an angry strife among the heroes his companions by the enchantment of his song, and celebrating the very same subjects—"For he sang how earth and heaven and sea, at first were blended in one common form; but how from this pernicious strife they were divided each from each apart."³

Amongst the hymns of Orpheus is one addressed to "Night;" in which she is invoked as "parent of gods and men, first source and origin

¹ Orph. Argonaut. v. 263.

² Ibid. v. 421.

³ Apollon. Rhod. Argonaut. I. 496.

of all." This is mentioned merely for the purpose of calling your attention to one of those *learned* allusions so thickly scattered through the poetry of Milton ; who says,

" With *other* notes than to the Orphean lyre,
I sung of Chaos, and eternal Night—
Taught by the heavenly Muse to venture down
The deep descent, and up to re-ascend."

We have seen that Chaos and eternal Night are themes celebrated by Orpheus in song, dictated, as we may suppose, by the Muse Calliope, his mother ; but Milton sings of them in *other* notes, for he derives from the *heavenly* muse his inspiration.

Musæus, the disciple of Orpheus, was author of various poems, falling under some one or other of the descriptions just now given. None of these have escaped the destroying hand of time ; save a few verses cited by Greek writers, as containing predictions of political events. His oracles, which seem to have formed an important portion of his works, and for interpolating which Onomacritus was banished by Hipparchus, were afterwards used of Hippias, with the aid of this same Onomacritus, to incite Xerxes to the invasion of Greece.

The graceful little poem of Hero and Leander is by Musæus, the Grammarian, as he is styled ;

a writer of the fourth century, as is thought, and consequently more than sixteen hundred years later than the poet of whom we are now speaking. This remark might seem unnecessary here, but for the strange mistake, which such men even as Aldus Manutius and Julius Cæsar Scaliger were guilty of, in ascribing this comparatively modern poem to our ancient bard.

Among the pious frauds due to the ill-directed zeal of certain early Christians, are eight books of Sibylline oracles, meant to pass for the productions of an age long anterior even to that we are considering, but which, at this day, are rejected universally as spurious. The name Sibyl, which signifies according to its usual derivation an interpreter of the will of Jove, was applied, we are told, to as many as ten inspired prophetesses; the most celebrated of whom was Herophila of Cumæ; from whom were derived the oracles preserved among the archives of the Roman state. That there were among the ancients such predictions, held in great respect, and sometimes remarkably fulfilled, is not to be denied; and there are pious and judicious writers, who believe them to have been real declarations of the will of God, condescending to foreshow thus important national events. But none of those predictions are supposed to be contained in the books just mentioned,

which do not so much foretell the future, as give a narrative of past events, under the obscure veil of prophesy.

The first, for example, contains a history of the creation, the fall of Adam, and the deluge, taken evidently from the book of Genesis. Among the manuscript treasures of the Ambrosian library has been discovered by Angelo Majo, a fourteenth book of Sibyline oracles; which differs from the others in this, that it is the work of one who appears to be a stranger to the Christian faith; and contains predictions, which, whether true or false, have not, at any rate, been formed after the event. In it is foretold a destruction of Rome so total that the traveller shall be unable to discover what that city once had been; so completely shall it be buried in its ashes. The prophetess, however, goes on to describe a long line of princes under whom it shall be again restored.

More time has been spent in this domain of fable than may seem consistent with our plan, because it is one which we shall have no occasion to revisit; while through the next two divisions of our course, the *Poetic* and *Athenian* ages, we shall for the present hurry rapidly along; since Epic and Lyric poetry, which were especially cultivated in the former, and Dramatic, which formed a chief distinction of the latter age, will be made

hereafter, each of them a separate subject of consideration.

The Poetic age has been so styled not only because the poetry of Greece, of which there remain authentic monuments, then had its origin ; but because the Greeks during this age were unacquainted with literary composition in any other than a poetic form. Prose was first written about the end of this period, that is, about the time of Solon's legislation, by Pherecydes of Syros, Anaximander, or Cadmus of Miletus.

Besides the Epic and the Lyric poets, whom we shall hereafter consider separately, this Poetic age gave birth to Tyrtæus and Mimnermus : elegiac poets both, but of characters widely opposite. The former, an Athenian by birth, was made a Lacedæmonian citizen, in gratitude for his having, by the influence of his verse, rekindled the war-like spirit of the people ; and his battle songs were chanted by the Spartan bands as they advanced

“ In perfect phalanx to the Dorian mood
Of flutes and soft recorders.”

Mimnermus was one, who, by his own confession, found life a burthen if deprived of love and mirth. Of each of these poets we possess some few remains. Those of Tyrtæus breathe naught but patriotism, and a generous contempt of death en-

countered in our country's cause. Those of Mimermus are in a tender and voluptuous strain: the shortness of life—the quick flight of youth and beauty—and the approach of hateful age, their constant theme. Of Archilochus, who flourished during this age, we have little left except the brightness of his fame; but it would be unpardonable to omit all notice of a writer, whom Horace speaks of, as armed with his own iambic, because he directed it in satire with such fatal force—and whom Cicero ranks with Homer, Sophocles and Pindar; as holding each the first station in his appropriate sphere.

To the conclusion of this Poetic age, and the commencement of the following, we may assign a class of moralists, called the *Sententious* poets, because they delivered in verse the precepts of experience; proverbs, maxims, and moral sentences. The chief among these writers were, Theognis, Phocylides, and Solon, the Athenian legislator, whose laws even were expressed in verse; as, indeed, in the earlier ages all laws were; their metrical form serving to impress them on the memory, and to facilitate the handing of them down from generation to generation. Hence it came to pass that the same word, νόμος, was used to signify both a law and a musical modulation.

Poetry and Music were in this age powerful engines of state policy. Lycurgus employed Thaletas, a poet of Crete, to prepare the minds of his countrymen for the reception of his laws; and Solon used the aid of Epimenides, a native of the same island, to effect the same end at Athens. This Epimenides is the poet to whom St. Paul in his Epistle to Titus has alluded, calling him "one of themselves, a prophet of their own," and citing a verse from him.¹

"Κῆρες ἀεὶ ψεύσται, κατὰ θηρία, γαστέρες ἀγροί."

When in the fabulous history of these ancient times we read of walls and towers built; of forests felled; of savage men reclaimed, and of other such wonders wrought by the lyres of Orpheus and Amphion; we must understand, that these effects were produced not upon inert matter, but upon the minds of men, by the concord of sweet sounds with bland persuasive words; that the effects were due, less to the music than to the ἀναξιοφθόγγους ὕμνοι, the hymns that *ruled* the lyre; that these hymns were chanted too, by men invested with a sacred character. For in those days poesy and wisdom were the same—poet, prophet, sage, were terms synonymous.

¹ Tit. i. 12.

The *Athenian* age, which comes next in order, comprehends, according to the divisions we adopted, a period of about two hundred and sixty years; from Solon's legislation, five hundred and ninety-five years before our era, to the accession of Alexander. It is the latter half of this period, however, or that part of it which followed the conclusion of the Persian war, that deserves especially to be called the Athenian age.

We shall find a suitable occasion hereafter to consider this interesting portion of our subject; and must for the present content ourselves with a mere passing notice. It might at first view seem possible to examine this so brief period in at least the cursory, and superficial manner hitherto adopted; but, to be convinced of the contrary, we need only call to mind the names of those, who by the splendor of their genius now illumined the walks of history, the drama, philosophy, eloquence and art; shedding over the whole of this period such a blaze of intellectual light, that, not confined to Athens, nor that age, it has beamed through all succeeding times, and still fixes our admiring gaze. Into the causes of this phænomenon we will inquire hereafter; that it is one which may well excite our wonder, will be evident if we consider, that besides the many others whose works are wholly lost to us, there flourished during this

brief period of one hundred and fifty years, such dramatists as Æschylus, Sophocles, Euripides and Aristophanes—the historians Herodotus, Thucydides and Xenophon—the father of medicine, Hippocrates; the Great, the Divine, as he was styled—in oratory, Lysias, Isocrates, Isæus, Æschines, Demosthenes—in philosophy, Plato and Aristotle, not to mention Socrates, the great teacher and master of them all; nor the many others, who, though distinguished for the arts of war or peace, do not now properly come under our consideration; as Themistocles, Aristides and Cimon—Pericles, Alcibiades and Phocion—Phidias, Myro and Praxiteles—Panæus, Apollodorus, Polygnotus—Parrhasius, Zeuxis and Apelles. By all these and many more besides, was this period illustrated, and they were all, with two or three exceptions, either native citizens of Athens, or dwelt and flourished there.

The age that next succeeds is styled the *Alexandrian*, because Grecian letters, which had become well nigh extinct during the wars that followed upon Alexander's death, revived again at Alexandria, under the liberal patronage of the first three Ptolemies; and their seat of government became the metropolis of science, and the instructress, as Athenæus tells us, of Greeks no less than of barbarians.

It is true, however, that with the diffusion of Grecian letters, in consequence of Macedonian conquests, their evident decline began. And although there resulted many good effects from the dispersion of them, first toward the East by the victorious arms of Alexander, and afterwards into the West, when

“Græcia capta ferum victorem cepit, et artes
“Intulit agresti Latio.”

Though the seeds of learning and the arts, confined before within the narrower bounds of Greece proper and her colonies, came thus to be widely disseminated, yet Grecian literature, from this time, lost in a great measure that stamp of originality, which had heretofore constituted its peculiar excellence. The New Comedy, Pastoral, and some other kinds of poetry were now cultivated, it is true, with great success, and writers of every kind so abounded as to leave nothing to be desired, if numbers could compensate the want of that supreme eminence we have hitherto contemplated. There may still be named, no doubt, a long series of authors in almost every department of literature, who are, as they deserve to be, much esteemed; but the utmost that can be granted to any writer of this period is that faultless mediocrity ascribed by Longinus to two amongst them, Theocritus and Apollonius of Rhodes.

The true, bold, lofty, and original conceptions, the chaste simplicity, unaffected grace, or nervous energy of style, that distinguished the Golden times of Grecian poesy, give place, in this tinsel age, to studied imitation, or far fetched conceits ; to affectation, false refinement, and vain display of erudition.

The science of philology began now to be cultivated, and the works of the ancients furnished subject inexhaustible for commentaries, explanations, illustrations. But in proportion as men reasoned, letters and taste decayed. Learning supplanted genius ; art banished nature ; critics prescribed bounds to imagination, beyond which it should not be allowed to range. It must be understood, however, that this character belongs not to all individuals ; but to an age, as compared with the heroic age of Grecian letters. There were still, highly gifted men, whose works will be read and admired together with the productions of those happier preceding times ; yet they were mere men ; fair, well-proportioned, graceful, and accomplished, it may be ; but of ordinary stature. There were now no longer giants upon the earth.

At the very commencement, indeed, of this Alexandrian age the language and literature of Greece may be regarded, as yet in their vigor ; for it was after the accession of Alexander, that

Athens witnessed the most splendid exhibition of the powers of Demosthenes, in that famous oration for the crown, which was decisive of the protracted contest between himself and Æschines. But from this period the Greek language suffered so evident a decline, that some more scrupulous grammarians will not cite, as illustrative of its usage, examples drawn from writers subsequent to Alexander's reign. During the Athenian age we saw the literature of Greece concentrated in the city of Athens; while in the times antecedent to that period there were many cities of Greece proper, or her colonies, that might dispute the palm with each other, and claim precedence of the city of Minerva. And now again in this Alexandrian age, we see writers no longer confined to Athens, nor even to her Egyptian rival, nor to any other spot, but springing up in every part of the widely extended dominions of the successors of Alexander. The city of the Ptolemies, however, possessed great advantages in its favorable site; its extensive commerce and great wealth; its exclusive possession of papyrus, and of skill to form it into a substance better fitted for the purpose to which it was applied, than any that had yet been known. These circumstances, together with the munificence of its first princes, who were zealous and enlightened patrons of the arts; and

lastly, and especially, the establishment of the Museum and of its Library, made Alexandria for a long time the center of refinement, and the chief resort of literary and scientific men. But about the middle of the period we are now considering, there arose in Mysia, a province of Asia Minor, a formidable rival of the Alexandrian school.

Eumenes, second of that name, king of Pergamus, founded in his capital a library that soon excited the jealousy of the Ptolemies; which showed itself in a decree prohibiting the exportation of papyrus. The kings of Pergamus were obliged, therefore, to substitute what, from their use of it, or from some improvement now introduced in the mode of preparing it at Pergamus, was called *περγαμηνή*, *charta pergamena*, parchment; which is incorrectly said to have been first invented at this time, for the same substance is mentioned under a different name, by Herodotus and Ctesias, writers of more ancient date.

To the court of Pergamus now, the learned were, by the liberality of its princes, attracted from every quarter; and its school might have vied with that of Alexandria, but for the check it received from the bequest by Attalus of his kingdom to the Romans. After this transfer it did but languish feebly, until Mark Anthony struck it

a death blow, by removing thence the noble collection of two hundred thousand volumes, left by Attalus, and transporting them to Alexandria, to increase the library established there, in the famed temple of Serapis.

Another rival of Alexandria rose, at a somewhat later period, in Tarsus, a city of Cilicia ; the birth-place of St. Paul, who styles himself "a citizen of no mean city ;" and a Greek editor of his writings, Euthalius, speaks of him as dwelling "in the *eye* of Cilicia, in the city Tarsus." Strabo describes this city as "populous and very powerful ; so devoted to the study of philosophy, and the whole circle of sciences, as to have surpassed even Athens, Alexandria, or any other place that might be named."

An invention of this erudite age, to which we shall by and by have occasion to refer, was the canon of classical authors, as it has been called, which was arranged by Aristophanes of Byzantium, curator of the Alexandrian library in the reign of Ptolemy Euergetes ; and his celebrated disciple Aristarchus.

The daily increasing multitude of books in every kind, had now become so great, that there was no expression, however faulty, for which precedent might not be found ; and, as there were far more bad than good writers, the authority and

weight of numbers was likely to prevail ; and the language, consequently, to grow more and more corrupt. It was thought necessary, therefore, to draw a line between those classic writers, to whose authority an appeal in matter of language might be made, and the common herd of inferior authors. In the most cultivated *modern* tongues it seems to have been found expedient to erect some such barrier against the inroads of corruption ; and to this preservative caution we are indebted for the vocabulary of the Academicians della Crusca, and the list of authors therein cited as affording *testi di lingua*. To this we owe the dictionaries of the Royal Academies of France and Spain, of their respective languages ; and Johnson's Dictionary of our own. But as for the example first set in this matter by the Alexandrian critics ; its effects upon their own literature have been of a doubtful nature. In so far as the canon has contributed to preserve to us some of the best authors included in it, we cannot but rejoice. On the other hand, there is reason to believe that the comparative neglect into which those not received into it were sure to fall, has been the occasion of the loss of a vast number of writers, who would have been, if not for their language yet for their matter, very precious ; and who, perhaps, in many cases, were not easily to

be distinguished, even on the score of style, from those that were preferred. We might instance Cleanthes, who, to judge from a single hymn that is preserved, was one of the noblest poets of any age or country. Though he is said to have written much besides this hymn, and though his death happened eighty years before that of Aristarchus, yet his name is not found in the canon settled by that critic. A canon which I proceed to state, as it will hereafter be referred to, and will serve to class many well known names.

The Epic poets contained in it were Homer, Hesiod, Pisander, Panyasis, Antimachus.

The Iambic poets, Archilochus, Simonides and Hipponax.

The Lyric poets, Alcman, Alcæus, Sappho, Stesichorus, Pindar, Bacchylides, Ibycus, Anacreon, Simonides.

The Elegiac poets, Callinus, Mimnermus, Philetas, Callimachus.

The Tragic poets, Æschylus, Sophocles, Euripides, Ion, Achæus, Agatho, of the first class—Alexander the Ætolian, Philiscus of Corcyra, Sositheus, Homer the Younger, Æantides, Sositheus and Lycophron, formed the second class, or the Tragic Pleiades, as they were called.

The poets of the Old Comedy were Epicharmus, Cratinus, Eupolis, Aristophanes, Pherecrates and

Plato—of the Middle, **Antiphanes** and **Alexis**—of the New, **Menander**, **Philippides**, **Diphilus**, **Philemon** and **Apollodorus**.

The **Historians** were **Herodotus**, **Thucydides**, **Xenophon**, **Theopompus**, **Ephorus**, **Philistus**, **Anaximenes** and **Callisthenes**.

The **Orators**, **Antiphon**, **Andocides**, **Lysias**, **Isocrates**, **Isæus**, **Æschines**, **Lycurgus**, **Demosthenes**, **Hyperides** and **Dinarchus**.

The **Philosophers**, **Plato**, **Xenophon**, **Æschines** the Socratic, **Aristotle** and **Theophrastus**.

The **Poetic Pleiades**, as they were styled, because they were about coeval, during this Alexandrian age, were **Apollonius Rhodius**, **Aratus**, **Philiscus**, **Homer the Younger**, **Lycophron**, **Nicanor** and **Theocritus**.

Of the seventy-five authors included in this list there are but twenty-five of whom we now possess any remains that deserve mention. Besides the **Tragic** and **Poetic Pleiades**, the only authors named in it belonging to this Alexandrian age, are the **Elegiac poets** **Philetas** and **Callimachus**; the writers of **New Comedy**; the historians **Anaximenes** and **Callisthenes**; the orators **Hyperides** and **Dinarchus**; and the philosopher **Theophrastus**.

The distinction between **Old**, **Middle** and **New Comedy**, we shall hereafter find a more fit occa-

sion to consider. The New was confined wholly to this age ; and the ancients cite the names of no less than thirty-two authors of it ; but the works of no one of them have reached us. The most celebrated of them all, Menander, wrote, we are told, eighty comedies ; of which we can obtain but an imperfect idea from any imitations of them that remain. The few fragments we possess, are such as to excite regret for the loss of one, whom Plutarch, Dion Chrysostom, Ovid, and others speak of with the highest admiration, as preferable to all that the Old, or the Middle Comedy had produced most perfect. "I am of opinion," says Quintilian, "that he alone, being diligently read, may supply the place of all the precepts that we give ; so perfect an image of life does he place before us ; such fertility of invention, such powers of eloquence does he display ; so suited to all occasions, all emotions does he seem." We may judge of the esteem in which the Romans held this poet, from the fact of their considering Terence, greatly as they admired him, far inferior to his model. I say, his model, for of the six plays of Terence, four are imitations of Menander. This preference of the Greek poet is expressed in some verses of Julius Cæsar's that remain ; in which, though commending Terence, he calls him "dimidiatus Menander," a halved Menander ;

and regrets his want of the comic force of his original.

Of Pastoral verse, which, if we deny the claim of the fabulous Daphnis, may be said to have had, in this age, its origin, the chief writer is Theocritus. This poet spent his life partly at the court of Ptolemy Philadelphus, and partly in Sicily, during the reign of Hiero II., king of Syracuse. Of the thirty Idyls, which, besides epigrams and other pieces, are usually published as his, ten only are of a pastoral character. These describe in the dialect of Sicilian shepherds their manners, their sentiments, and the scenery of their country. Theocritus has not, like other pastoral poets, painted an ideal state of society, but the real life of those amongst whom he was conversant, in an island thought to retain many traces of the primitive simplicity and happiness of the golden age. He is considered as having attained the perfection of this kind of verse; excelling in nature, simplicity, variety, and grace, as much as some of his imitators do in art, refinement and delicacy of taste. The pastorals of Virgil, however, have found more imitators than those of Theocritus, because it is easier to copy art than to seize and appropriate the native graces of an original. The pastorals of Theocritus have been compared to an extensive fertile mead, watered by fresh

rivulets, abounding in fair variety of herbs and fruits and flowers; those of Virgil, to a garden; divided into shining borders and parterres; filled with various flowers transplanted into it from their natural meadows; but skilfully arranged, watered and cultivated with the utmost care.

Besides comedy, and pastoral, this age produced lyric and elegiac—didactic, epic and epigrammatic poetry. Callimachus, who flourished at the court of Ptolemy Philadelphus, is by some ancient critics ranked first among the elegiac poets; but from the language used by Horace it may be inferred that he gave the preference to Mimnermus. Of a great variety of poems written by Callimachus, the chief remains are six hymns, and about eighty epigrams; esteemed among the best that have been transmitted to us. His poetry is thought to display more of learning than of genius; and since this erudition may have been more suitably displayed in his prose compositions, which were numerous, the loss of them is justly a subject of regret.

Of the didactic poetry, for which, as suiting with its learned character, this age was celebrated, there are several specimens remaining. The chief among them is the *Phænomena* of Aratus, an astronomical poem; on which Quintilian passes an unfavorable judgment; but which Cicero ad-

mired, and translated into Latin verse; as Germanicus Cæsar likewise did; and after him, Avienus. This is the poem from which St. Paul, whose countryman Aratus was, cites, when arraigned before the Areopagus, the words “τοῦ γὰρ καὶ γένος ἐσμὲν,” “for we are his offspring.” Through the whole of this passage, Acts xvii. 28, it is evident that the Apostle had in view the first five verses of the “*Phænomena*.”

One of the most extraordinary productions of this age, is the *Alexandra* or *Cassandra* of Lycophron, a poem classed by the ancients under the head of *tragic*, by modern critics under that of *lyric* verse.

The whole poem is comprised in fourteen hundred and seventy iambic verses; but has furnished subject for many volumes of notes, commentaries and dissertations; intended to throw light upon a composition proverbially called τὸ σκοτεινόν, or *the dark*. Worthless as a poem, it is of great value to the antiquary; because the princess Cassandra while foretelling the overthrow of Ilium, and the misfortunes that await the actors in the Trojan war, never expressly names those of whom she speaks; but describes them by periphrases, alluding generally to some obscure fable, or historic fact; and takes occasion to connect together every thing that tradition or mythology supplies of

strange and wonderful, in the story of every one she mentions. This has rendered the poem an exhaustless mine of erudition; but one, which, without the aid of Lycophron's contemporaries, whose voluminous commentaries have been preserved to us in part by Tzetzes, a writer of the twelfth century, we should in vain, at this day, endeavor to explore.

The only epic poet of this age whose work remains is Apollonius, a native of Alexandria; but styled Rhodius, because, in consequence of a dispute with the poet Callimachus, his teacher, he removed to Rhodes, and there obtained the freedom of the city. He afterwards returned to his native country, and as superintendant of the library succeeded Eratosthenes, whom old age and infirmity obliged to resign that charge. The principal work of Apollonius, and the only one that has survived to us, is an epic poem in four cantos, entitled *Argonautica*; in which are described the voyage of Jason and his comrades to Colchis; his conquest of the Golden Fleece; and the return of the heroes, after long and dangerous wanderings, to Pagasæ, the place of their departure. The plan of the work is simple, suited rather to an historic relation than to an epic poem; but it abounds in pleasing narrative and description, is remarkable for purity of language and harmony

of verse ; and has on many occasions, and especially throughout the fourth book of the *Æneid*, afforded even to Virgil, a model for his imitation.

Among about thirty authors of epigrams or other shorter pieces, who flourished during this age ; and of whose works any portion has survived, there is no one better entitled to a separate notice than Cleanthes ; an eminent stoic philosopher, successor to Zeno and master of Chrysippus. There remains of him that single hymn to Jupiter, already mentioned, which Bishop Lowth commends in the highest terms ; pronouncing it to be “an exceeding fair monument of ancient wisdom.”

Although, from the necessity of confining myself within reasonable bounds, I decline to speak of other than poetic writers, yet this age was so remarkable for science, that it would be inexcusable to pass that fact altogether without notice. We moderns are ready to acknowledge that the ancients were poets, historians and orators ; that they excelled in sculpture, architecture and such arts ; while we refuse to them, commonly, the praise of science. But to remind the mathematician of the great debt he owes the Alexandrian age, even upon this latter score, we need only name such geometers as Euclid, Apollonius of Perga, and Eratosthenes—such a mechanician as

Archimedes ; such astronomers as Aristarchus of Samos, and Hipparchus.

The *Roman* age, which may be dated from the capture of Corinth, one hundred and forty-seven years before the Christian era, is so styled because, while Greece, having lost together with her independence her very name, sunk into a mere province, denominated from the superior influence which the Achæan League had exercised, Achaia ; Rome, the seat of empire, the capital of the world, the center of wealth and power, gradually became that of science also, and of arts. But it was with difficulty that the arts of vanquished Greece captivated her fierce conqueror, and until the reign of Augustus they remained, except by individuals, almost unprotected. For it so happened, that at the same time with the establishment of the Roman power in Greece, and the consequent depression of letters there, they were deprived of the asylum which Alexandria had hitherto afforded ; Egypt having fallen under the rule of a blood-thirsty tyrant, Ptolemy the Seventh, surnamed Physcon ; who though not destitute of learning, and ambitious even of being thought its patron, nevertheless by his capricious violence, and cruel massacres banished all the learned from his state.

A circumstance that contributed greatly to the advancement of science and letters during this

Roman age, was the imitation, first by munificent individuals, and afterwards by Augustus and his successors, of an example, which the first Ptolemies had set ; of forming public libraries. These became in course of time so numerous, that, besides many private collections of great extent and value, there were in Rome twenty open to the public, and furnished at the emperor's expense, with all that could be required by such as had occasion to consult them.

To this Roman age, which embraces a period of about five centuries, there belong a great number of valuable writers. The chief among them, whose works have in whole or in part descended to us, are the historians, Polybius, Diodorus Siculus, Dionysius of Halicarnassus, Philo Judæus, Josephus, Arrian, Dion Cassius, Herodian, Plutarch, Appian, Polyænus, Diogenes Laertius, Ælian, Philostratus—the geographers, Strabo, Dionysius, Ptolemy and Pausanias—the philosophers, Epictetus, Lucian, Marcus Aurelius Antoninus, Maximus of Tyre, Plotinus, Porphyry and others—the physicians, Dioscorides and Galen—the poets, Nicander and Oppian—the orators, Dion Chrysostom and Aristides—the mythographers, Apollodorus and Antoninus Liberalis—the grammarians and rhetoricians, Athenæus, Hermogenes and Longinus.

Rich in history and philosophy, this age was exceeding poor in poetry and eloquence. The preservation of so many of its authors is to be ascribed to the multiplication of copies, as letters were more widely diffused ; and to the diligence with which, as we have seen, new libraries were formed at Rome, and those of Alexandria again restored by Mark Anthony, and by the emperor Claudius. This latter city, indeed, having recovered from a temporary depression, became again, and continued for several centuries after the Christian era to be the chief seat of science and letters in the world ; boasting such divines as Clement, Origen, Athanasius and Cyril—such mathematicians as Diophantus, Pappus, Theon, Proclus and others ; among whom should be named Hypatia, a lady as remarkable for her beauty and her virtues, as for her science ; which was such that she arranged astronomical tables, and illustrated with commentaries the Conic Sections of Apollonius, and the Algebra of Diophantus.

The last division of our subject, the *Byzantine* age, extends from A. D. 328 to 1453 of our era, a period of one thousand one hundred and twenty-five years. Though this long night of ages produced a multitude of authors whose works still remain, they are not such, as on the present occasion should engage our notice. The most

important amongst them are the Byzantine writers Procopius, Agathias, Cedrenus, Zonaras, Anna Comnena, Cinnamus and others ; whose works, contained in thirty-six folios, constituted the principal source from which Gibbon drew the materials for his history. These times possessed, too, poets, such as Quintus of Smyrna, and Nonnus—grammarians and philologists, as Hesychius, Suidas, Gregory of Corinth, and Eustathius—ingenious romancers ; some of whom, as Heliodorus, Achilles Tatius, Longus, and Xenophon of Ephesus, are distinguished even for the beauty of their style. One of the greatest men, and perhaps the most voluminous writer of this period, was St. John Chrysostom, the Demosthenes of the Greek church, as he has been styled by some, though critics think he should be compared rather with the Roman orator. Of him, and other fathers of the church, who lived in this age ; as of those also, who, with the inspired writers of the New Testament, belong to the Roman age ; and of the translation of the Seventy in the age preceding, I have declined all other mention, because of the extent and nature of the subject ; which is not one to be dealt with in that hasty and superficial manner I of necessity adopt.

It may perhaps excite surprise, that those who treat this subject should descend in their conside-

ration of it to so low a period ; and speak of Grecian literature as that of a living tongue, so late even as the middle of the fifteenth century. But it is notwithstanding true, that the subjects of the Byzantine throne were, even to this time, and in their lowest servitude and depression, possessed, as the historian of this period observes, of a golden key that could unlock the treasures of antiquity. Philelphus, giving a picture of the state of society in Constantinople ; where he lived but thirty years before its fall ; a picture somewhat highly colored we may suppose, by his Italian imagination, says, that those who had preserved their language free from the corruption of the vulgar tongue, spoke in ordinary discourse, even at that day, as the comic Aristophanes, the tragic Euripides, the orators, philosophers and historians of classic Greece—that all persons about the Imperial Court, and especially the noble matrons, had retained the dignity and elegance of the ancient tongue.

LECTURE III.

HISTORY OF

THE GREEK LANGUAGE.

HAVING in the preceding lecture glanced our eye over the wide field of Grecian Literature ; in such way as to become sensible, perhaps, of its extent, rather than to form a true estimate of its rich and various productions ; we shall now, according to our proposed plan, investigate the origin ; trace the history ; and consider the character of the Greek language, as spoken, or written in different ages, and by different states.

In regard to this language, if the Romaic be considered, as in fact it is, a separate tongue ; there is less necessity than in the case of most others, to distinguish between different periods of its history, because of important changes in its form. The wonderful permanency of the Greek language is not the least remarkable of the fea-

tures which characterize it. "A person," it has been observed, "from reading Xenophon may turn to Eustathius, who wrote in the twelfth century, that is, fifteen hundred years after, without being shocked with any corrupt alterations in the general manner of expression."

The varieties of this language depend less on time than they do on place and the nature of the composition ; that is to say, the general language varies less from age to age than its several dialects do from place to place, in contemporary authors ; or even from one writer to another, at the same place, but engaged in a different sort of composition, which had become appropriated to some one dialect.

We may, nevertheless, in our consideration of this subject, mark out three great periods ; which are characterized, especially the first and second of them, by sufficiently distinctive features.

The first of these periods may be considered as comprehending those seven or eight centuries, that succeeded the earliest dawn of letters upon Greece, until the conclusion of the Trojan war. The second, contains that comparatively short interval between the conclusion of this war and the reign of Alexander the Great. The third, will extend from the age of Alexander even to our own times.

During the first period the Greek language received its earliest cultivation, and, in some of its forms, attained the height of its perfection. We have no prose composition remaining that belongs to it; nor was any written until near its termination. Its literary character was exclusively poetical, and in the Ionic and Doric dialects, then chiefly cultivated, were contained the finest productions both of the Epic and the Lyric Muse. The five Epic, and the nine Lyric poets included in the canon of the Alexandrian critics, belong all of them to this period.


The second period presents us in the Ionic dialect with the first prose compositions; and in the Attic with the highest perfection both of verse and prose. In the drama, now first cultivated; in history, philosophy, and eloquence, this period, as it surpassed all ages that preceded it, so it left no hope of rivalling it, to future times. This age has been styled the Athenian, because during the whole of it Grecian literature was in a great measure concentrated in Athens; where it shone in meridian lustre for the space of about an hundred and fifty years.

With the third period, as the wider diffusion of Grecian letters, so, it is thought, their decline too, began. Fine geniuses, it is true, illustrated the Alexandrian and the Roman ages; and a few

such appeared occasionally afterwards ; lighting up from time to time the continually increasing gloom. But the brightest of them could boast only of a steady light ; never extinguished wholly, but never dazzling with effulgence. And as Longinus asks, whether any man in his right mind would exchange that single tragedy, the King Œdipus of Sophocles, for all the works collectively of Ion ; whom he has just before allowed to be a faultless writer ; so might we affirm, that Sophocles, Thucydides, Plato and Demosthenes, out-value all the poets, historians, philosophers, and orators of these later times.

But waiving, for the present, these remarks, let us proceed to what more properly forms the subject of the present lecture : an historical sketch of the language of Greece, rather than of her authors.

It would be tedious even to enumerate the books that have been written to investigate the origin, and trace the history of the Greek language—to point out its excellencies and beauties—to illustrate and explain its peculiarities—and to facilitate its acquisition. The language itself, no less than the works that are preserved in it, has been regarded as a creation of genius guided by philosophy, rather than as the fortuitous offspring of chance, reared and improved by use.



It has been described as a language “so musical and prolific that it could give a soul to the objects of sense, and a body to the abstractions of metaphysics ;” as, “that wonderful language, which, formed amid migrations and revolutions of every kind, yet attained to such perfection as to make all subsequent languages appear nearly barbarous”—“so simple in its analogy, of such complex art in its composition and inflexion, of such clearness, force and elegance in its contexture, and of such singular harmony and majesty in its sound, as to bear away the palm from every other tongue.” It must be evident, therefore, that the literature of Greece owes much of its superiority to the language in which it is contained ; and consequently the argument derived from the existence of translations, against a study of the originals themselves, can have weight with those only to whom the originals are unknown.

Whatever national literature might be the subject of consideration, the language containing it would, necessarily, demand to share our notice ; but this must be true in an especial manner of a literature, which belongs not properly to any one nation, age or country ; but is preserved to us in a very admirable and peculiar language, ever varying though still the same in all its different forms, as spoken through a long succession of

ages, and over a vast extent of space, from the shores of Sicily and Gaul to the banks of the Euphrates; from the river Nile, to the northern borders of the Euxine sea.

The origin of the language of Greece is involved in the same obscurity with that of its first inhabitants. The learned of modern times have delighted to grope in a darkness, which the ancient Greeks themselves were unable to penetrate; but notwithstanding the additional lights afforded by a far more extended and various acquaintance with the languages and history of mankind, they have been unable to advance beyond probable conjectures. It seems right, however, to make ourselves acquainted with even the conjectures of the learned, in relation to a matter, which, if its importance shall be judged of from the number and ability of the pens that have treated it, must be pronounced a most interesting one; and which has, in fact, an interest, not only for the philologist; but also, and perhaps especially, for the historian; since radical affinities of language necessarily suppose the existence of other relations; and where historical documents are wanting, we may, by tracing back languages, investigate the origin of the nations using them, with greater probability than in any other way.

Instead of entering here into a minute detail

of the various opinions entertained as to the origin of the Greek language, let us proceed at once to a conclusion at which it appears all must arrive, who at the present day carefully pursue this investigation. This opinion, calculated to reconcile whatever might seem inconsistent in the rest, will serve as a clew to guide us through the mazes of an inquiry where we should, otherwise, be perplexed by the apparent variety and discordancy of sentiment ; but, led by it, shall find at every step, new evidences of its truth.

This opinion, then, is, that the language of the Pelasgians, the earliest inhabitants of Greece, was either Sanscrit or a dialect closely related to it ; and that the Greek language is the language of these Pelasgians, with such alterations as must of necessity have taken place during the lapse of so many ages, or have been introduced by Cecrops, Danaus, Cadmus and other colonists—that the Pelasgians, leaving their original abodes in central Asia, and carrying with them, of course, their language, spread themselves through the North of Europe, as well as into Greece and Italy, and planted their language wherever, after their wanderings ended, they happened to fix their residence.

This will explain the fact of so many Sanscrit words being found “ imbedded,” as has been ob-

served, in the Russian and in other Northern tongues. This will show the ground-work of those strange fancies maintained with such learned ingenuity in the *Atlantica* of Rhudbeck. Who does not derive the letters and religion only of the Greeks from his native country, Sweden; but discovers there, the *Atlantis* of Plato; the *Ogygia* of Homer; the Garden of the *Hesperides*; the Island of the Blessed, and the *Elysian Fields*. This hypothesis, moreover, assigns a reason for the radical affinities traced by Dr. Jamieson and others between the Greek and Gothic languages—this accounts for the striking resemblance pointed out by Bopp between the system of conjugation in the Sanscrit language and that in the Greek, the Latin, the Persic and the German. With this opinion are perfectly reconcilable those of Professor Adelung, and Dr. Marsh; or, to speak more correctly, their opinions seem of necessity to lead to this.¹

¹ Professor Adelung thinks the Greek “can only have been immediately derived from the neighboring Thracians and Pelasgians; who seem to have come originally from the middle of Asia, through the countries north of the Black sea; and to have occupied part of Asia Minor, as well as Greece and Thrace.” Dr. Marsh seems to differ only in supposing, that the Pelasgians crossed the Hellespont. And this is the opinion of Squire also, as maintained in his “*Inquiry into the Origin of the Greek Language*.” Dr. Jamieson, in the dissertation prefixed to his *Hermes Scythicus*, proves very satisfactorily, from historical documents, the Scythian origin of the Greeks.

When, however, we speak of the opinions of the learned as all consisting with the one just stated ; we must lay out of consideration certain hypotheses of a few individuals, which are either too paradoxical to obtain much credit, or else admit of easy refutation. Of the former sort is the fanciful, or as it has been styled by a late lexicographer, “ fascinating theory ” of Valckenaer and his followers ; by which, if it were admitted, we should be spared the trouble of ascertaining from what external source the Greeks derived their language. This great philologist, whose doctrine shall be explained hereafter, would appear to have scorned the thought that Greek could be indebted to any other tongue ; and to have believed, that it was in fact, as Lord Monboddo says one might suppose it to have been, invented by a nation of philosophers.

Among the hypotheses admitting an easy refutation may be reckoned that which derives the Greek either in great part or altogether from the Hebrew. The opinion of Salmasius and Vitringa, who would seek the origin of the Greek language partly in the Hebrew and Phœnician, and partly in the Scythian, Simonis holds to be more tolerable ;¹ and we shall see reason to esteem it true,

¹ Simonis, *Introd. Gram. Crit. in Ling. Gr.* p. 7.

provided we allow to the Scythian much the larger share. This is the conclusion at which the learned Swede, Ihre, arrives; that the Gothic language is the sister, or rather the mother of the Latin and the Greek—that these three languages have a common origin; but that the Scythian or Gothic is oldest of the three—that Greece was originally inhabited by barbarians, that is, by Scythians; and that amongst them, therefore, as Plato in *Cratylus* and elsewhere expressly declares, we must look for the origin of very many Greek words.¹ There appears, indeed, to be the best authority for asserting, that between these two languages, the Hebrew and the Greek, there exists no radical affinity²—that the resemblance, whatever it may be, is confined to individual words; and that the traces of Hebrew observable in Greek are to be ascribed to Cadmus, or other colonists, who spoke some dialect of the former language; or to the commercial intercourse which the Phœnicians from the earliest times maintained with various parts of Greece.

¹ Harles, *Introd. in Ling. Græc.* 1, 13. Schœll *Lit. Rom.* 1, 61.

² Squires' opinion to the contrary is not only at variance with that of Sir William Jones and others more competent to decide upon the matter; but is not the necessary result of his own facts and reasonings, which will consist as well with the opinion that the Pelasgi came from countries farther east than the Hebrews; as, in fact, we have good reason for believing that they did.

On this head the result of Dr. Murray's researches into the history and affinities of languages is the same with that more explicitly stated by Sir Wm. Jones ; who thinks it may be incontestably proved, that the first race of Persians and Indians, the Romans, Greeks, Goths, and the old Egyptians or Ethiops, originally spoke the same language and professed the same popular faith ; while, again, he believes it undisputed, and is sure it is indisputable, that the Jews and Arabs, the people who spoke Syriac, and a numerous tribe of Abyssinians used one primitive dialect wholly distinct from the idiom just mentioned. There are few to whom in a matter of this kind we ought to listen with greater deference than to Sir Wm. Jones ; and he, as we perceive, holds it to be incontestible that the first race of Indians and the Greeks spokę originally the same language.— Now, the language spoken by the first race of Indians was probably Sanscrit : for that, we are assured, “ is the parent of every vernacular dialect spoken by the civilized nations of Hindustan, from the snowy mountains of Thibet and Bhutan to the extremity of the Southern peninsula.”¹ This radical affinity of the Greek with Sanscrit, from which Sir Wm. Jones inferred that the two

¹ Ed. Rev. Vol. 13, p. 368.

languages were in their origin the same, has both before and since his time engaged the attention of various learned men; and some have endeavored to account for it by an hypothesis which we shall not now consider; and which, indeed, seems little entitled to regard.¹

It appears from the observations of Kleuker,² Fred. Schlegel,³ Bopp,⁴ and especially of Father Paulin de Santo Bartolomeo,⁵ that this analogy between the ancient sacred language of the Brahmins and that of the poets and philosophers of Greece consists, not in the resemblance of a few words (for such coincidences are often accidental); not in the names of warlike weapons, exotic plants, foreign wares, and such other things as often carry strange and imported words into distant regions; but is perceived in their grammatical forms; in elementary terms of primeval society; the names of natural and mutual wants, which

¹ Ed. Rev. Vol. 13, p. 372. ² See Schœll Lit. Rom. 1, 10.

³ Essay on the Lang. and Phil. of the Indians.

⁴ See Ed. Rev. No. 66.

⁵ De Lat. Serm. Orig. et cum Oriental. Ling. Connexione. See also Fab. Biblioth. Græc. x. 100, De Græc. Ling. cum aliis linguis Symphonia. And for a list of many additional authorities upon this head, see "Historical Sketch of Sanscrit Literature," p. 45—48. Whatever proofs these authors furnish of the affinity of the Sanscrit with the Latin, may be regarded as equally demonstrative of its relation to the Greek.

spring up, and have their growth with society itself.

Having ascertained, then, from the internal evidence afforded by their language, the existence of some connexion, at some far distant period, between the ancient Indians and the ancient Greeks, let us now turn to the facts that history supplies to explain what this connexion was.

We learn from Thucydides and others that the first inhabitants of Greece led a wandering life, without any fixed abode;¹ and from this their mode of life it is supposed their name, *πelasγοί*, (Pelasgians,) was derived.² But this same people, who from their way of life were styled Pelasgians, were also called *Ἴωνες*, or *Ἰάονες*, Ionians or Javans; a name, the origin of which, those who bore it were themselves unable to ascertain.³ Some, with Herodotus, thought it derived from Ion, son of Xuthus; an opinion which Bochart and other learned writers have clearly shown to be unfounded.⁴ Others merely say it descended to

¹ Thucyd. Lib. i. c. 2.

² Jam. Diss. on Orig. of the Greeks, p. 36, 39—Strab. p. 221.

³ It was not confined to the Athenians; but a name by which the barbarians designated all the Greeks. See Schol. on Aristoph. Acharn. v. 106—Hesych. *Ἰάωνες*.

⁴ Bochart, Phaleg, iii. 3. Simonis, Introd. in Hist. Gr. Ling. p. 5. Squires' Essay on the Origin of the Gr. Lang. p. 145.

them "from their ancestor, or from a king who once reigned over them." Thus, Greeks unacquainted with the sacred scriptures; but Josephus, when speaking of the settlements made by the several sons of Japheth, says, "from Javan, Ionia and all the Greeks derive their origin;" and this Bochart declares to be the sentiment "of the ancients and the moderns all."² The sure ground, upon which this generally received opinion rests is the Bible; which teaches us, far more correctly than the Greeks themselves could do, who this ancestor of the Ionians was. In the tenth chapter of the book of Genesis we find Javan mentioned among the sons of Japheth, by whom "the isles of the Gentiles were divided in their lands, every one after his tongue, after their families in their nations;" and since in several passages of scripture,³ Greece is in the original called Javan; an appellation which some modern translations have retained; the inference, considering the practice of the sacred writers, is unavoidable; that this country was originally settled by that son of Japheth from whom it derived its name.

That the language of these Pelasgian descendants of Javan differed materially from Greek, in

¹ Joseph. Ant. lib. I. c. 6, p. 20. ² Phaleg, col. 153, v. 38.

³ Isaiah lxvi. 19—Daniel x. 20—xi. 2.

the earliest state in which this becomes known to us, there can exist no doubt; but from the expressions of Herodotus in relation to this matter we are not necessarily to infer that it was a wholly different tongue.¹

The earliest form of the Greek language, as known to us, is found in the poems of Homer; or the Homeric poems, as of late years it has been thought more critical to style them. What is implied in this distinction we shall hereafter have occasion to consider. But before we inquire what this Homeric language was, it will be necessary to prepare the way by some remarks upon the dialects of Greece; which form a very peculiar feature in her written language. I say, in her written language, meaning to imply that the peculiarity consisted in the simultaneous existence of several written forms, distinguished for their respective excellencies—cultivated with like care—invariably appropriated to certain kinds of composition. Though several of the modern languages of Europe are spoken in a like variety of forms; yet choice or accident, the influence of a court, or of works of extraordinary genius, has generally confined the literature of each people to some one dialect.

¹ Herod. i. 57—See Museum Crit. Vol. II. p. 234.

If Dante, Petrarch, and Boccaccio had had their birth at Venice, and cultivated their vernacular dialect, it would probably have been at this day, instead of Tuscan, the classic language of their country. The seat of the Spanish court at Madrid, and the writings of such men as Calderone, Lopez de Vega, and Cervantes confirmed to the Castilian its superiority over the other dialects of Spain. For a similar reason the language of the country North of the river Loire; the langue d'oïl, prevailed over that spoken South of the same river, the langue d'oc; though the latter had been first cultivated. In Germany, the cultivation bestowed on the dialect of Misnia by the reformers of the sixteenth century has made it that of the general literature of their country. Our own language affords example of a distinction of dialects, which, to a certain extent, may illustrate that which obtained among those of Greece. The language of Allan Ramsay's beautiful pastoral may be called the Doric of the English tongue.

In Greece three principal causes tended to create and perpetuate these varieties of her language in its written forms.

First, the independence, and mutual rivalry of the several states; which between the Dorian and the Ionian tribes, especially, was to be traced

throughout their political institutions, their manners and customs, their language, and their literature. In the next place, the civil constitutions of the Grecian states made the richer and more cultivated classes of society dependent in great measure on the lower orders, and therefore more ready to adopt their modes of speech. And lastly, the existence in these dialects, while they were as yet altogether or chiefly oral, of the finest productions of poetic genius, caused to be retained afterwards, in a written shape, distinctions that were inherent in the form and structure of the verse.

We shall view this subject in its true light if we consider, that one and the same primitive tongue came to be spoken in different parts of Greece and her colonies ; and by different tribes ; with a great variety of modifications ; which are commonly classed under one or other of four dialects ; the Æolic, the Doric, the Ionic and the Attic ; and these are again, with great propriety, reduced to two ; the Doric and the Ionic—this two-fold division of the dialects of Greece corresponding with that of its inhabitants into those of Dorian and those of Ionian race ; by whom, respectively, these dialects were used. The Ionian colonists of Asia Minor were the first to soften the asperities of the ancient ruder tongue, and to give it

consistency and polish. Their example was afterwards followed by Attica, their mother country. The Dorian colonists in Italy and Sicily seem to have been the first to cultivate their dialect to any great extent. The Æolian, departing least of all from the primitive form, continued to retain most traces of the rudeness and harshness of the ancient tongue; yet this was the language in which Sappho, Erinne, and Corinna sang. Anacreon struck his lyre to the softer sounds of the Ionian; esteemed most musical of all the four.

As out of one common language these four dialects by degrees arose; so each particular dialect in process of time underwent considerable change. It is obvious, however, that this must have been gradual; and that it cannot be easy to determine with accuracy the limits between old, and new; or old, middle, and new, for so they are distinguished. Every living language must be in a state of change; and though its motion be slow and imperceptible, yet, being constant, it produces in time very sensible effects.

As each of these dialects changed, from time to time, its general character; so did it also, at any given time, vary from place to place. And these varieties were called local dialects. The Grecian writers, however, seldom used with all its local peculiarities, the language of the particu-

lar place or people to which they happened to belong ; but adopted, in greater or in less degree, the dialect of which their vernacular tongue was a local subdivision. Thus Pindar did not write the language spoken at his native Thebes ; nor Theocritus that used at Syracuse ; but they adopted, though in different degrees, the general Doric dialect of the period at which, respectively, they lived and wrote.

It is further to be observed, that writers living at the same time, in the same place, and making use of the same dialect, modified it variously, and adopted more or less of its peculiarities, according as the nature of the subject required them to descend to, or rise above the familiar phraseology of ordinary life. The dialect, moreover, in which an author wrote was not always that of his country, or that he was accustomed to employ in speech ; but his choice was regulated by the nature of his subject ; the place at which he chanced to be ; or the persons whom he wished to gratify. Thus the same writer, perhaps, would use the Ionic-poetic dialect, as that of Homer has been called, if he wrote heroic verse ; the Doric, in a pastoral poem ; and Attic, if he attempted tragedy. The dialect of Pindar was not that of his fair countrywomen Myrtis and Corinna. Simonides of Ceos, who on other occasions used Ionic, when

at the court of Hiero, and writing for Doric patrons, adopts their dialect. Callimachus, too, when he writes at Argos, makes use of the dialect prevailing there; as in his hymn on the Bath of Minerva, and in that addressed to Ceres. Herodotus and Hippocrates, though both Dorians, adopt in their writings the Ionic dialect, because in that the earliest prose compositions were contained.

The choral parts of Grecian tragedy adopt in some particulars the Doric dialect; a fact for which, as yet, no reason altogether satisfactory has been assigned. But there have been different conjectures; as that, these Doricisms are traces of the original rusticity of the chorus—that they add to the language a certain dignity—that, the most eminent lyric poets having used the Doric dialect, it had, in consequence, become more appropriate to the lyric parts of tragedy. Since almost the only Doricisms are occasional substitutions of the letter α for the long vowels η and ω ; and since the music of the choral parts was, as shall be shown hereafter, of a more impassioned character than that by which the dialogue was accompanied; and appears to have differed from it somewhat as the airs and choruses of the Italian serious opera do from the recitative; one motive for the adoption of the Doric dialect, in the limited extent just mentioned, may have been

that the letter α was especially suited to the musical divisions of the chorus ; as the same vowel sound has by modern musicians been preferred to any other, for that same purpose of running their divisions. An ancient Greek writer upon music, Aristides Quintilianus, observes, that of the doubtful vowels, α is best adapted to melody ; being, because of the broadness of its sound, most easily prolonged ; and that of the consonants, which to avoid hiatus, must of necessity be united with the vowel sounds, the best is τ .¹ We find him, therefore, pointing out as best suited to musical modulations the very syllable $\tau\alpha$, which is still a favorite with musical composers.

But to return from this digression. It was observed that a writer of heroic verse among the Greeks would adopt the dialect of Homer. It will be proper to extend somewhat our remarks upon this head. This dialect or language of Homer, which has been called Hellenic, was no one of the dialects we have been considering ; but the common source of all. It was the language of the country and the age in which he lived ; and because of his great excellence it continued to be that of poetry, especially of epic and heroic poetry, through all succeeding times. But though the

¹ Arist. Quint. De Musica, lib. ii. p. 92, 93.

language of Homer continued to be the language of that kind of poetry to which it had been consecrated by his use, it gradually ceased to be the tongue of any one people. Some terms and forms of words were retained in the dialect of one place or people; others in that of another. Some forms and modes of expression became obsolete, except in so far as they were retained in use by poets, in imitation of their great exemplar. These were called poetic licences; and characterized the poetic dialect. Of the ancient Homeric language each dialect preserved some part, that in the kindred dialects fell into disuse; and in after times grammarians spoke of such Homeric forms as being according to this or that dialect in which they were so preserved. And when it has happened that a particular word survived only in some single tribe, or state, we hear of the Bœotian dialect, the Cyprian, Pamphylian, Sicilian, Chalcidian, Cretan, Tarentine, Lacedæmonian, Argive, Thessalian and others. Hence we may discover the reason why

"Smyrna, Rhodes, Colophon, Salamis, Chios, Argos, Athens"

could all lay claim to the honor of having given birth to Homer. He used a language which had once been common to them all; but afterwards the language spoken at Rhodes and Argos was

called Doric ; at Colophon and Chios the dialect used was Ionic ; and at Salamis and Athens, Attic ; distinctions in the tongue of these several cities that grew up amongst them after Homer's age.

Viewing the matter in this light we shall easily account for the difference of opinion between those who maintain that Homer was an Ionian ; and call his dialect, Ionic-poetic ; and those again, who think he was an Æolian, and that the basis of his language is Æolic. It will be evident that Homer, as respects his dialect, was neither Æolian nor Ionian ; but used a language, which contained the germs of all those peculiar dialects that afterwards arose.

Until after the conclusion of the Persian war ; or during the first of the periods before mentioned ; the dialects chiefly cultivated were the Ionic, the Æolic, and the Doric ; and in the first of these dialects, towards the close of this period, Grecian prose was first written ; either by Anaximander, or by Cadmus of Miletus ; or by a disciple of the former, Pherecydes of Syros, who, though commonly regarded as the earliest prose writer among the Greeks, died less than forty years before the battle of Salamis.¹

¹ Plin. H. N. v. 31—vii. 57. Schœll, Hist. de la Lit. Gr. I. 212.

During the second of our periods, or from the Persian war until the death of Alexander, the genius of Athens shone forth with such brightness as to throw into shade the literature of every other part of Greece ; and the drama, history, philosophy, and eloquence, having been all brought to perfection in the polished dialect of Athens, it has to them, consequently, ever since remained appropriate—and upon the wide diffusion of the Greek language through the extensive regions over which Alexander's successors reigned, the Attic dialect, in consequence of the superiority of Attic literature, became the basis of the general language of composition ; though certain kinds of poetry still continued to retain the dialect that had ever been appropriated to them. Athens, it is true, lost together with her political independence her literary pre-eminence ; but her language still maintained its empire, even at the court of the Ptolemies ; where Grecian arts and letters again revived, after their almost extinction during the wars that succeeded the dismemberment of the Macedonian empire.

But though Attic, or a more or less studied imitation of it, continued to be the language of prose composition ; and was written in tolerable purity for many ages ; nay, has been so written, occasionally, even to the present time, yet the spoken

language of Greece (of which the corruption began at an early period, but was probably much accelerated by the removal to Constantinople of the seat of empire) has finally undergone so great a change, that it should hardly be ranked, as by Simonis and others it is, among the dialects of the ancient tongue.

The Romaic, or κοινή διάλεκτος of the modern Greeks, derives its name from that of Constantinople; which under the Greek emperors was called Νέα Ρώμη, New Rome, wherefore the Greeks styled themselves Ρωμαίοι, and their language Ρωμαϊκή, Romaic. This language; itself divided into so many dialects that Cabasilas enumerates no less than seventy;¹ is thought by some to be one of the most barbarous of modern Europe; and such persons will of course deem it absurd to institute any comparison between Romaic and the parent tongue. Undoubtedly it is so if we take the modern language, as spoken with endless variety in the degrees of its corruption, by an ignorant and illiterate people, just emerging from a state of bondage; but it is fairer to judge of a language as found in the writings of well educated men. The Romaic, as written by Corai, and other learned modern Greeks, retains in its general features a

¹ Simonis, Introd. in Ling. Græc. p. 217.

much stronger resemblance to its parent tongue than the Italian does to Latin.

Since the Romaic, though rapidly advancing to the elevated station it will hereafter hold among the cultivated languages of modern Europe, is as yet scarce known amongst us, I shall endeavor to explain to you some of its peculiarities.

In the most striking features by which it is distinguished from the ancient Greek it resembles the languages descended from the Latin; which have varied from their original as to the same particulars.

The Romaic, for example, employs auxiliaries in certain tenses of its verbs. Thus with the imperfect of the verb ἔχω, *to have*, is formed the pluperfect of the indicative; as ἔγραψα γράψαι, *I had written*—and the present and the imperfect of θέλω, *I will*, are used in the formation of several tenses; as θέλω γράψαι, *I will write*¹—ἤθελα γράψαι, *I would have written*.

Nouns sometimes retain the same termination through several cases, distinguished only by the article; thus ὁ μάστορ, ὁ μάστορ, τὸν μάστορ, ὦ μάστορ, *the master*, &c. This however is the vul-

¹ The expression is varied through eight different forms; as θέλω γράψαι, or γράφει—θέλει γράψω, or γράφω—θι νὰ γράψω, or γράφω—θα γράψω, or γράφω—I will write.

gar usage ; good writers varying the termination according to the case.

The modern language is without the middle voice of verbs ; has no dual number, no dative case, and has lost entirely the infinitive mood ; the place of which is supplied by a periphrasis. Thus instead of saying οὐκ ἠδύνατο ἀποκριθῆναι, the modern Greek would say δὲν εἶχε δύναμιν ν' ἀποκριθῇ. There is, indeed, one ancient infinitive still found in almost every sentence ; but used in place of the third person singular and plural of the present tense indicative—thus, εἶναι φίλος μου, *It is my friend*—εἶναι μᾶρκοι φίλοι, *there are several friends*. The following phrase will exemplify both these peculiarities—εἶναι καλὸν τὸ νὰ ἀποθάνῃ τις διὰ τὴν πατρίδα του, *It is honorable to die for one's country*.

The changes made in the syntax of the prepositions are important, since every sentence, almost, furnishes examples. Thus ἀπὸ governs the accusative instead of the genitive—ἔρχομαι ἀπὸ τὴν πόλιν. And με for μετὰ, in the sense of *with*, takes likewise an accusative.

Changes quite as great as these in the grammatical form of the language, have been introduced by alteration of the meaning of words retained from the ancient tongue—an alteration sometimes easily accounted for ; but, in other cases, such that it is difficult to trace the steps by which it has

been brought about. It proceeds generally from the adoption of some secondary instead of the principal meaning of a word ; or the substitution upon all occasions of one word for another, with which it chanced to be synonymous in some one case ; or from extending, restraining, or otherwise varying, the meaning of ancient words without regard to that beautiful analogy, by which their signification was formerly determined.

All this may be rendered more intelligible by a few examples.

The Greek verb πομπεύω, which properly signified *to go*, or *to conduct one in solemn procession*, had the secondary meanings, *to strut*, or *carry one's self proudly*, *to subject one to derision* ; and this last has become in the modern language its principal, or only sense ; πομπεύω signifying *to expose to public ridicule*, *to slander*, or *defame*—πόμπευμα *public ridicule*—πομπευτής *a defamer*—πομπευτικός *defamatory, calumnious*.

Κάμνω signifies in ancient Greek *to toil*, or *labor* ; *to perform with toil*. In Romaic it is continually used in the sense of our verb *to do* ; as δὲν κάμνεις ἄλλο *thou dost nothing else* ; or in that of the French verb *faire*, as κάμνει κρύος *il fait froid*—κάμνει ζέσται *il fait chaud*. The word ἄλογος anciently signified *irrational*, *not endowed with reason or with speech*. In Romaic, τὸ ἄλογον means nothing but *a horse*.

The adjective *ποντικός*, which means in Greek, *marine*, or *of the kingdom of Pontus*; in Romaic signifies *a mouse*—perhaps because the mice of Pontus were remarkable, for Pliny speaks of *mures Pontici* as being white.¹ Disregard of the ancient analogy may be strikingly exemplified in the following words, found in both languages; but with considerable difference of meaning. From *κολάζω*, which properly signifies *to lop off, to prune*; but is chiefly used in the figurative sense, *to chastise, to correct*; descend these forms: *κόλασμα*, *κόλασις*, *κολαστής*, *κολαστήριον*, *κολαστικός*; which have their meanings according to an invariable analogy, to be explained hereafter; *κόλασμα* signifying *a chastisement inflicted*; *κόλασις* *chastisement*, that is, the act of chastising; *κολαστής* *one who inflicts chastisement*; *κολαστήριον* *a place of chastisement*; *κολαστικός* *fitted for inflicting chastisement*, having an active sense. Now in Romaic, *κόλασμα* means *damnation*; *κόλασις* *hell*, the place of torment; *κολαστής* *one who condemns*; *κολαστήρι* (which by a usual abbreviation stands for *κολαστήριον*) *torment*; and *κολαστικός* *damnable*, in a passive sense.

I have endeavored thus to point out certain features of the modern dialect, which characterize it as the language of an unlettered people, and

¹ Hist. Nat. viii. 55.

especially distinguish it from the ancient tongue ; but, marked as these features are, they do not strike us when, for the first time, we look into a Romaic book. The printed characters are Greek—the greater part of the words we recognize as Greek ; in their outward form, at least ; and if we merely glance our eye across the page, we may easily fancy we have taken up some ancient author ; but the first sentence we read will, probably, teach us our mistake. And the apparent resemblance will be still further lessened, if we shall hear the sound of the modern language ; so widely does it differ from the pronunciation we have been accustomed to associate with ancient Greek.

But, even while we are speaking of this language, it has ceased to be the same. The most ardent well-wisher of Greece could not desire her political state to improve more rapidly, than the modes of thinking and writing in that country actually do. Her authors borrow with such freedom from the Hellenic, or *literal* Greek, as the ancient tongue is called, words, phrases and modes of expression ; and so studiously avoid, as far as possible, the corruptions of the modern dialect, that one of the latest and best grammarians of Romaic declares it impossible to say, in the present infant state of the language, where writers will stop in their endeavors to assimilate it to the ancient

Greek ; or to draw between the two languages any precise line of demarcation.

This fact furnishes a new and cogent motive to the study of the Greek language. That the knowledge of it will not only admit us into those rich repositories, where the Romaic possesses the accumulated treasures of three thousand years to draw from at its pleasure ; but will render us, with a few days' study, masters of a modern tongue, which, viewed in the light in which we thus place it, must be regarded as the most copious, and for purposes of political and commercial intercourse, will soon be esteemed one of the most valuable amongst those now in use.

Though the Romaic may boast some writers of considerable merit, it can scarcely be said, as yet, to possess a literature of its own. But the presses of Paris, Venice, and Vienna have, of late years, teemed with Romaic translations of good modern works ; or with editions of ancient Greek authors, containing, in many cases, prolegomena and annotations in the modern dialect, by Corai and other learned Greeks.

Thirty years ago the language of the modern Greeks was by a learned critic, Hermann, declared to be worthy of their servitude ; and so, perhaps, it was ; as rude and barbarous as the nation was degraded ; but now that they have, as we

may hope, burst their bonds forever, every thing authorizes the belief that their free spirit will, in this respect, as in others it has done, rise to an emulation of their ancestors.

Freedom, poesy, and eloquence have usually been seen to walk hand in hand; nor can we doubt but that among a people so ingenious as the Greeks; permitted to cultivate in peace their rare natural endowments; exulting in their newly acquired liberty; and with such subjects for history and song as their desperate struggle for it furnishes, there will soon arise authors worthy to commemorate such themes. When the physical energies of a people have been roused by foreign or domestic wars, or other powerful stimulus, it seems that there usually takes place a corresponding development of their moral and intellectual powers.

The brightest eras, therefore, in the literary annals of many states have immediately succeeded the most stormy and troubled periods of war and civil discord. The public mind retains the impulse it had received, but with a change of its direction; and the arts of peace flourish with a vigor proportioned to the dangers and difficulties from which the nation has emerged. Such we have reason from past experience to hope will be the case with modern Greece.

LECTURE IV.

ANALOGY OF THE GREEK LANGUAGE.

THE analogy of the Greek language, to be treated of in this and the succeeding lecture, is a subject upon which what I have to say would be more clearly understood if “submitted to the faithful sight.” Addressing the ear only, I am afraid I shall hardly succeed in rendering myself intelligible, unless aided on your part by that attention, which the subject from its curiosity and its importance claims.

Of Grammar there is commonly a four-fold division made, into Orthography, Etymology, Syntax, and Prosody. The second of these heads, Etymology ; under which are considered the modifications of single words ; is by some, and perhaps more properly, called Analogy ; which is defined to signify among grammarians, “the agreement of several words in one common mode.”

The agreements or analogies to which especially we shall attend, are, that which prevails in the derivation of Greek verbs ; that of their various inflexions ; and that consistently with which verbal nouns are arranged in classes according to terminations which have certain meanings invariably attached.

Such analogies, no doubt, exist in every language ; for although usage constitute the law, yet that usage is itself controlled by analogy. Which regulates custom in this respect as the mind does the motions of the body ; a regard for it being so inherent that we find children and foreigners, speaking a language they are imperfectly acquainted with, almost always form analogically whatever words they ignorantly coin. But though a certain regard for analogy has been a natural dictate of reason, in the formation of all languages, yet in no other, perhaps, is it so constant and beautiful as in the Greek.

That you may understand the ground for this assertion, I shall proceed to an examination of three works relating to this subject, which are in the hands of few amongst us, though, as I think, so useful that they well deserve to be more generally known.

These three works are Valckenaer's *Observations on the Sources of the Greek Language* ; Von

Lennepe's Lectures on the Analogy of the Greek Language ; and Cattier's Analogical Method. When speaking in my last lecture of the various opinions entertained as to the sources of the Greek language, I mentioned, among others, that maintained by Valckenaer. It is my intention now to attempt some elucidation of his doctrine. "This fascinating theory," as it is styled by Donnegan, is illustrated in the first of the works just mentioned, which is entitled "*Observationes Academicæ, quibus via munitur ad origines Græcæ investigandas, lexicorumque defectus resarciendos.*" These observations, though we viewed them before as containing a theory of the origin of the Greek language, may be properly classed with those other two works, of Von Lennepe and Cattier, under the head of Analogy. Valckenaer treats of the analogous formation of derivative verbs—Von Lennepe of the Analogy that prevails in the inflexion of verbs, and declension of nouns—Cattier of that according to which certain significations and certain terminations are invariably connected. Valckenaer was a pupil of Hemsterhuys ; and these two eminent philologists were the authors of that doctrine, of which Wyttenbach, in the account he gives of his own studies, expresses his regret that he had not earlier enjoyed the light. Von Lennepe, who was the pupil of

Valckenaer, as Valckenaer was of Hemsterhuys, asserts, that by the writings of these two, his predecessors, more light had been thrown on the analogy of the Greek language than by the labors collectively taken of all other learned men besides, These three writers lived at a period comparatively late ; Hemsterhuys, the oldest of them, having died in the year 1766. Cattier's work was published so long ago as the year 1651, in Paris, of the Parliament of which city its author was a learned advocate.

To satisfy you that I do not overrate the value of this subject, when I say it merits to be attentively considered by students of the Greek language ; and in the hope to obtain thus a patient hearing for what might else seem tedious ; I will state the sentiments of Wytttenbach in relation to this matter. That learned critic, of the weight of whose authority I need not speak, takes occasion, in the preface to an historical collection which he published, to give his pupils, for whom that work was meant, an account of his own juvenile studies ; and having spoken of his reading Homer, he exclaims, " Would that it had been without Schrevelius, whom following as my guide throughout, I adopted innumerable errors, which it afterwards required much time and experience to correct. Would I had at that time been ac-

quainted with the light of Hemsterhuys' Analogy, which, being now introduced into the schools of Holland, shines upon your path, so that you may hope to make greater progress, in proportion as your youth is more fortunate than was mine."

A translation of this account of Wytttenbach's studies was published many years ago in the 24th and 25th numbers of the *North American Review*; and, in a note upon the passage I have rendered, it is suggested that Wytttenbach probably objected to the *Latin* of Schrevelius' *Lexicon*. His objections, however, were of a more serious character, as, even from this passage, might have been inferred, by one acquainted with the analogy of which he speaks, and the ignorance and disregard of that analogy which Schrevelius evinces. But Wytttenbach has not left us to gather this by inference only, for in a previous passage of the same preface, speaking of a Greek lexicon edited by Ernesti, he observes that "the analytic part of it seems to have been left untouched, so polluted does it still remain with the dregs of Schrevelius' dulness." "In my opinion," he proceeds, "that lexicon will hereafter enable youths to acquire an intimate knowledge of the Greek language, which shall contain not only the words sanctioned by usage of the best authors, but the primitive and simple forms according to the Hemsterhuysian

analogy, together with the more extended ones derived from these, and finally those letters and syllables, by prefixing or subjoining which, nouns and verbs are augmented and assume new forms. Herein consists that wonderfully rich abundance of the language, which like soft and tender wax is capable of being moulded into every image of the mind ; in which the primary form and signification of its words, conducted and modified through each variety every degree of meaning, still preserve throughout distinct traces of their origin."

The aim, which Wyttenbach here proposes to a lexicographer, is the one that has been kept in view by the authors of the three works I would recommend to your attention ; and of the first of which, or that of Valckenaer, I proceed to exhibit a brief outline. The author begins by professing his belief that the greatest obstacle to the successful prosecution of Greek studies, arises from the defects of lexicons, whether ancient or modern ; from their conducting the learner through tortuous windings, and intricacies of supposed anomalies, and from their failing to lay open the primitive form and signification of verbs. The supply of these deficiencies, he thinks, is rather to be hoped for than expected ; nor could it be effected, he observes, unless by the combined exertions of many scholars through a long course of years.

As for himself, his purpose is, merely to suggest a few general remarks relating to the investigation of the sources of the Greek language—to scatter a few sparks, that may afford amidst the darkness a faint gleam of light—to tread in the path traced by Hemsterhuys ; a *path* that shall hereafter become a *highway*, leading to the discovery of these sources—the recovery of almost lost primitives—a separation of the *proper* signification of words from the *figurative* and *metaphorical*—a repairing in some degree, of the defects of lexicons in use. He proceeds to state in as few words as possible, his observations ; of which some of the more important are—that *simple* verbs among the Greeks were either *primitive*, or *derivative*—that of *primitive* verbs the number is exceeding small ; while that of *derivatives* is almost infinite—that primitive verbs consist of two syllables ; that these dissyllable primitives are composed of two, of three, or of four letters—that the *biliteral* primitives can, in the nature of things, be no more than five in number ; $\alpha\omega$, $\xi\omega$, $\iota\omega$, $\omicron\omega$, $\upsilon\omega$ —that the *triliteral* primitives are those which begin with a vowel ; the *quadriliteral* those which begin with a consonant—that there are, however, a few verbs consisting of *five* letters, as to which it may be doubtful whether or not they are to be deemed primitives—that all verbs of more syllable

bles than *two*, or more letters than *four* ; or at the utmost *five*, according to the doubt just mentioned, are certainly *derivatives*, and to be referred, according to the laws of analogy, to the source from which they are derived. That to distinguish *primitive* verbs from others we must keep in view the simplicity of nature and of the early age ; manifested in the formation of a very small number of primitives, by the skilful combination of a few letters, variously arranged. That, for example, there are in the Greek language some hundreds of words beginning with *α* ; but among all this number, very few simple primitives ; for except the verb *ἄω*. all other primitives beginning with *α* are trilateral. Of the three letters, however, which compose them, the middle one only can be varied ; and since there were in the ancient alphabet only eleven consonants, there could have been no more than twelve primitives beginning with the letter *α* in the ancient simple tongue.

From the *trilateral* primitives, beginning with one or other of the five vowels that belonged to the ancient alphabet, Valckenaer proceeds to the *quadrilateral* ; as to which he again remarks, that they begin with a consonant. So that whatever verbs of four letters have a vowel as the first, we may be assured are not primitives. Thus, he says, we may, by going through the letters of the

alphabet, easily represent to ourselves the ancient form and features of the language, and by calculation ascertain how many simple primitives were settled and determined by its first wise founders;¹ or how many primitive verbs it, in its earliest state, contained. The use of this observation, he remarks, although at first it may not be apparent, will be found in the sequel to surpass all belief.

From these primitives the most simple derivatives are formed by insertion of a single letter, whether consonant or vowel. From *τίλω* and *τίγω*, for example, are formed *τίλλω* and *τίγγω*—from *πέρω* *πείρω* and *πέρνω*—from *ἄρω*, *αῖρω*—from *εὔπω*, *εὐίπω*.

Another class of derivatives arises by the insertion of the five vowels each in order, so as to produce from each trilateral or quadrilateral primitive five derivatives; as, for example, from *ἄκω* are formed *δάκω*, *δέκω*, *δέλω*, *δόκω*, *δύκω*—from *πέλω* come *πελάω*, *πελέω*, *πελίω*, *πελόω*, *πελύω*. And from these derivatives again, by contraction of the first syllable, another set of verbs derive, as from *πελάω*, *πείλω*, etc. *πλάω*, *πλειω*, etc.

Vast numbers of new verbs descend from the simple derivatives in *αω*, *εω*, *ιω*, *οω*, *υω*. Thus from

¹ Quod probabiliter a primis sapientibus illis linguae conditoribus simplicia fixa fuerint and constituta. Valck. Or. Gr. p. 11.

each of the five first derivatives from ἀγω, a verb of frequent occurrence in both Latin and Greek, proceed various forms, as ἀγάγω, ἀγαίω, ἀγάλλω and ἀγαύω from ἀγάω; and so, in like manner, from the rest. It is to be observed, however, that derivative verbs in αω were most frequent; those in ιω, οω, υω, less numerous in the ancient language. Besides these verbs derived from the present tense, there are numerous classes of derivatives from other tenses, and especially from the future and the perfect. From the latter come those in χω and φω; from the former those in ξω, σκω, σσω, σθω, ψειω, σσειω, ξσειω. Multitudes of verbs moreover have their origin from nouns and particles.

We have, thus far, confined our attention to primitives, or to simple derivatives; but no language is more fertile of compound words than the Greek; of which it is the peculiar excellence and distinction, that it compounds and combines words in so admirable a manner as by means of one such compound term to express what in other languages can be conveyed only by a long periphrasis. Nor is it with verbs and nouns only that verbs are compounded; but with various particles, which retain in composition each its proper signification. Thus one simple verb may by its various combination with one, two or three of the eighteen prepositions, produce above an hundred

compounds. Valckenaer gives a list of fifty-two verbs compounded of βάλλω, with either one or two prepositions; the Greeks however did not limit themselves to the use of two only, but often prefixed as many as three to verbs.

It must be evident that, according to this theory, the riches of the Greek language and its possible extent are boundless; but we are not to suppose that the difficulty of acquiring it is increased in proportion to its copiousness. The harmony and order that pervade this vast extent; the strict analogy that reigns throughout its parts; the few sources from which the copious streams, that pour their riches through it are derived, render an acquaintance with it easy; and justify the assertion of Valckenaer, that "the Greek language is not difficult, and may soon be learnt by those who bear in mind that derivative verbs (for of primitives there are very few) are many, indeed, in number; but are derived, each from its primitive, according to the same rules."

Valckenaer compares the Greek language to an ample palace, richly stored with all things suited for ornament or use; containing many apartments, but each one of them constructed in like measure and proportion with the rest, and provided with like furniture and ornaments—to a garden, that delights by its simple and natural

beauties; adorned with a charming profusion of flowers infinitely variegated; a garden, which, though of wide extent, contains not many trees, and those planted in the most regular order; but spreading so widely their vast boughs and branches, as to overshadow the whole of the extensive space—trees, too, which differ from others, in that each trunk is like all the rest; that from each trunk the same number of branches spring, in the same directions, bearing the same number of leaves, having a perfect resemblance to each other.—That, accordingly, whoever shall have examined with curious and philosophic eye the foliage of a single branch, and the branches of a single tree, will have acquired thus a knowledge of all the leaves that weigh down every branch, of all the branches that spread forth from every tree.

As an encouragement to undergo the necessary labor; he observes, that though the study of all languages without exception, is at the outset displeasing and repulsive; yet that when resolute perseverance, sustained by a generous ardor has surmounted the first difficulties, and we are allowed to become acquainted with the sacred monuments of ancient times, we are blessed with a most plentiful reward.

It is true that to complete this perfect system of the language a multitude of words are wanting;

words no longer to be met with in the writings of the ancients; but this deficiency will not surprise any one who considers how vast a portion of ancient Greek writers has perished altogether—that not the one-hundredth part of them has survived the ruins of time to reach our day—that many words must have fallen into disuse in a long succession of ages during which Greek was a living tongue, prior to any written monuments of it now possessed by us—that consequently very many primitives anciently in use, are no longer to be found in books; but their former existence may be inferred, not only from analogy, but from the fragments of them yet scattered through the language, in derivatives from which by an unerring track we may ascend to these lost primitives.

To show by an example how we are to avail ourselves of the aid of analogy in restoring lost primitives, or their first derivatives, let us take the verb *ἄρῶ* to *fit, adapt, prepare*. This verb, which still exists in the language, gave origin, according to our theory to the five forms *ἀράω, ἀρῶ, ἀρίω, ἀρῶω, ἀρῶω*. Of these five, there are only three now found in the books of the ancients, and in lexicons: viz. *ἀράω, ἀρῶω* and *ἀρίω*. The ancient existence of the other two is inferred, not only from the analogy of the whole language, but from their derivatives, which still remain. For it is esse-

where proved beyond a doubt that all verbs in *σκω* are formed from the future tense by inserting *κ*. The verb *ἀρέσκω* therefore is from *ἀρέσω*, the future of *ἀρέω*. And from this verb, too, the substantive *ἀρετή* is without doubt derived. Again, the well known word *ἀριθμός* is, according to a clear analogy, derived from the perfect passive *ἄρισμαι*; but this *ἄρισμαι* could be formed only from the verb *ἀρίω*.

These five secondary forms, then, are shown to have been, at some period or other, all of them in use; and if their primitive *ἄρω* were no longer found, we might from them infer with certainty its former existence.

Let us apply this last observation in another case. The verbs *ἀλάω*, *ἀλέω*, *ἀλίω*, *ἀλόω*, *ἀλύω* all yet remain; and show by their resemblance, as well as by their kindred signification, that they are sisters, descended from the same parent stock,

“ facies non omnibus una,
“ Nec diversa tamen; qualem decet esse sororum.”

But these sister verbs are scattered through the lexicons, their mother unknown, and their descent untraced. Can we doubt, however, that the verb *ἄλω*, from which they, according to our theory, derive their origin, was anciently in use; and that if no longer found in the language we should as-

cribe its disappearance to the lapse of ages and the great loss of books?

Lest it should be objected, that our inquiries are to little purpose, unless we can, when we ascertain these primitives, determine their signification also; and show moreover how their simple derivatives are related in meaning to each other, Valckenaer observes, that in the philosophic study of language there are two distinct subjects of attention; the external form of words, and their inherent signification, appropriate or varied through many figurative senses. A knowledge of the external form of words is of more humble nature; and may be acquired by a youth; that of their signification through all its varieties is more sublime, and can only be attained by one, who, wholly intent on this pursuit, has for half a century grown pale over the volumes of the ancients. While investigating the origin of verbs, then, with reference to their external form, we are not to suffer our attention to be withdrawn to their signification; nor attempt to settle that according to their origin; else we shall stumble and go astray at every step.

The last two and twenty pages of this work of Valckenaer's are devoted to an application of his theory in the case of the verb ἄνω, and its first simple derivatives, ἀνάω, ἀνέω, ἀνίω, ἀνύω, ἀνύω.

Neither this primitive, *ἀκω*, nor any one of these its five first derivatives are now found in lexicons, except only the verb *ἀκόμεαι*.

Valckenaer undertakes to prove the former existence in the language of them all, by a numerous progeny of words, which yet remain; and which, according to the uniform analogy of the language, must have derived from them their origin.

Of these derivatives he has brought together an hundred, through all of which he discovers a certain resemblance in signification; that, to wit, of *sharpness*—the verb *ἀκω* having had, he thinks, the same meaning with the Latin verb *acuo*, found in Greek among its first regular derivatives.

To conclude—this analogical reasoning which leads to the discovery of lost primitives may be compared with that by which an architect is guided in his restoration of an ancient ruin. If he see a range of columns; interrupted here and there by intervals of double the usual space; and about them, scattered fragments of the same material; parts to all appearance of columns of the same size and order with the rest; he will with certainty infer that there once stood in these vacancies pillars like the rest; and, from examination of the fragments, and of the columns yet standing, he can easily determine what parts are wanting to complete the colonnade.

LECTURE V.

ANALOGY OF THE GREEK LANGUAGE.

HAVING in the preceding lecture considered the subject of analogy, as contained in Valckenaer's "*Observationes Academicæ*," I proceed now, in continuation, to explain the character of those other works, which were spoken of together with Valckenaer's, as having relation to this subject.

Von Lennep's Lectures, which next claim our attention, are entitled "*Prælectiones Academicæ de Analogia Linguae Græcæ, sive Rationum Analogicarum Linguae Græcæ Expositio*." They treat of the subject of Analogy in general, but dwell especially on that part of it which relates to the formation and inflexion of verbs. Previous to the publication of Von Lennep's Lectures, while

they were circulated in manuscript only, and in Holland chiefly, Villoison introduced them to the knowledge of European scholars generally, by a sort of abstract, which he gave in the notes to his edition of Longus, of Von Lennep's doctrine of the Greek verb. It was therefore that the edition of those lectures published by Scheidius after Von Lennep's death is dedicated to Villoison.

Von Lennep considers the simplest forms in the Greek language to be verbs consisting of the five simple vowels with the termination of the verb, i. e. ω added to them, as $\alpha\omega$, $\epsilon\omega$, $\iota\omega$, $\omicron\omega$, $\upsilon\omega$; or with the termination μ , which he thinks more ancient, as $\alpha\mu$, $\epsilon\mu$, $\iota\mu$, $\omicron\mu$, $\upsilon\mu$. Of all which simple forms he undertakes to show, if not the actual, at least the former existence in the language. But, passing over this division of his subject, which he handles much as Valckenaer does, let us confine ourselves to a brief survey of his system of the Greek verb.

He observes, that as there are but three persons, so there are properly but three tenses; the *present*, the *future* and the *perfect*. These therefore were the tenses first invented and employed, and from them, accordingly, do we find nouns derived, and not from the other tenses of the verb; which are to be regarded only as degrees of these, adopted at a later period to perfect the language.

The future is formed from the present in the active voice of verbs in ω by inserting σ before ω , and the perfect by changing ω into $\kappa\alpha$. The terminations of the present and future are ω , $\epsilon\iota\varsigma$, $\epsilon\iota$, $\sigma\tau\acute{\omicron}\nu$, $\sigma\tau\omicron\nu$, $\omicron\mu\epsilon\nu$, $\sigma\tau\epsilon$, $\omicron\upsilon\sigma\iota$; those of the perfect α , $\alpha\varsigma$, ϵ , $\alpha\tau\omicron\nu$, $\alpha\sigma\tau\omicron\nu$, $\alpha\mu\epsilon\nu$, $\alpha\tau\epsilon$, $\alpha\sigma\iota$. To these simple rules he makes all supposed anomalies conform. The second future falls under the same analogy; the tense improperly so called by grammarians being, in fact, a regular future, derived from some obsolete present tense of a kindred verb. Thus $\tau\upsilon\pi\tilde{\omega}$, $\lambda\iota\pi\tilde{\omega}$, etc. are derived from $\tau\upsilon\pi\acute{\epsilon}\omega$, $\lambda\iota\pi\acute{\epsilon}\omega$; of which the futures $\tau\upsilon\pi\acute{\epsilon}\sigma\omega$, $\lambda\iota\pi\acute{\epsilon}\sigma\omega$, being pronounced by the Ionians $\tau\upsilon\pi\acute{\epsilon}\omega$, $\lambda\iota\pi\acute{\epsilon}\omega$, were contracted by the Attics to $\tau\upsilon\pi\tilde{\omega}$, $\lambda\iota\pi\tilde{\omega}$. So too both futures of the passive voice, both futures of the middle voice, and the tense called paulo-post-futurum, are all reduced to a single future passive, derived from different kindred forms of the same verb— $\tau\upsilon\phi\acute{\omicron}\theta\eta\sigma\omicron\mu\alpha\iota$ is from the active future $\tau\upsilon\phi\acute{\omicron}\theta\eta\sigma\omega$ of the verb $\tau\upsilon\phi\acute{\omicron}\theta\acute{\epsilon}\omega$ — $\tau\upsilon\pi\acute{\eta}\sigma\omicron\mu\alpha\iota$ from $\tau\upsilon\pi\acute{\eta}\sigma\omega$, the future of the verb $\tau\upsilon\pi\acute{\acute{\epsilon}}\omega$. In Aristophanes is found a future of another kindred verb, viz. $\tau\upsilon\pi\tau\acute{\eta}\sigma\omega$ in Nub. v. 1445— $\tau\upsilon\pi\tau\acute{\eta}\sigma\epsilon\iota\varsigma$ in Plut. v. 21—and the passive $\tau\upsilon\pi\tau\acute{\eta}\sigma\omicron\mu\alpha\iota$ in Nub. v. 1382. This $\tau\upsilon\pi\tau\acute{\eta}\sigma\omicron\mu\alpha\iota$ might with the same propriety be called a third future passive, as $\tau\upsilon\pi\acute{\eta}\sigma\omicron\mu\alpha\iota$ a second; but this comes from $\tau\upsilon\pi\tau\acute{\acute{\epsilon}}\omega$, as $\tau\upsilon\phi\acute{\omicron}\theta\eta\sigma\omicron\mu\alpha\iota$ does from $\tau\upsilon\phi\acute{\omicron}\theta\acute{\acute{\epsilon}}\omega$, and $\tau\upsilon\pi\acute{\eta}\sigma\omicron\mu\alpha\iota$ from $\tau\upsilon\pi\acute{\acute{\epsilon}}\omega$. In like

manner the future middle, as it is called, *ρύσομαι*, is formed from *ρύσω*, the future of the verb *ρύσσω*; and the second future middle, *ρυθήσομαι*, from the Ionic future *ρυθήω* (for *ρυθήσω*) of the verb *ρυθήω*—from this Ionic future active being formed *ρυθήσομαι*, which the Attics contracted to *ρυθούμαι*. So likewise the paulo-post-futurum, *τερύσομαι*, is, in fact, the future passive of the verb *τερύσσω*.

Thus all those five tenses, the two futures passive, the two middle, and the paulo-post-futurum, are reduced to one and the same tense—the future passive—and follow the same rule in their formation; but are to be referred to different kindred verbs.

And, as the second futures active and passive, with the two futures middle, and the paulo-post-futurum have no existence as separate tenses, unless in the imagination of grammarians: such is the case also with the second aorists active and middle; which are, in fact, imperfect tenses; the former of the active, the latter of the passive voice. And, in like manner, both the aorists, as they are called, of the passive voice are really imperfect tenses of verbs in *μι*. Thus *ἔρυσεν* is an imperfect tense, related to *ρύσσω* precisely as *ἔρυσεν* is to *ρύπτω*; and *ἔρυσθην*, the supposed second aorist of the middle voice, comes from *ρύπομαι*, as the imperfect *ἐρύπομην* from *ρύπομαι*. The, so

called, first aorist passive, ἐρύφθην, is the imperfect of ῥύφθημι, just as ἐτίδην is that of τίθημι—and ἐρύσκη the imperfect of ῥύσκημι, as ἔδην is of δημι. For ἔδην, vulgarly called a second aorist, is, in fact, the imperfect of θημι, precisely as ἐτίδην is of τίθημι—and ἔστειν is the imperfect of στήμι, as ἴστειν is of ἵστημι—ἔδων the imperfect of δωμι, just as ἐδίδων is of δίδωμι. For all these second aorists, as they are called, of verbs in μι, are, in truth, imperfect tenses, which belong to different kindred forms.

Thus much may suffice to show the manner in which Von Lennep has endeavored to introduce simplicity and harmonious order into the apparently complex system of the Greek verb; and to disencumber the language of those supposed anomalies, which the authority of grammarians has obtruded on it, and which only tend, as he observes, “*studia per se plana et aperta impeditissima reddere.*”

Von Lennep's system has given great offence to many veteran grammarians; who are unwilling perhaps that a royal road should be made over steep, climbed by themselves formerly with so much toil.

In exhibiting his doctrine divested of the copious illustrations and supports with which his ingenuity and learning have adorned and maintained it, I am sensible I do injustice to its merit; but we

have devoted to it all the time our limits will allow, and for any thing further I must refer you to the pages in which it is contained.

These theories recommend themselves strongly to the philosophic mind; being calculated to throw much light upon the origin and structure of the language, and greatly to facilitate its acquisition. But love of system has carried some, who have adopted them, to such extravagant lengths as to expose themselves to deserved reprehension for their abuse of an instrument very valuable in the hands of such men as Hemsterhuys, Valckenaer and Von Lennep; Ruhnken, Wytttenbach and Villoison.

I shall conclude this subject of analogy with a brief notice of Cattier's work; one of an humbler order than the other two we have examined, but, perhaps, more practically useful. It is confined chiefly to a consideration of the terminations of verbal nouns, and the meanings regularly attached to each, and is entitled "*Gazophylacium Græcorum, seu Methodus Admirabilis ad insignem brevi comparandam verborum copiam.*" In the course of his little work the author exultingly describes it as "an admirable method, by means of which one may, within the space of an hour, commit to memory innumerable Greek derivatives; and in such manner as never to forget them,

provided only he have a thorough acquaintance with this method."

According to Cattier's plan the memory is to be assisted by first arranging the various forms of derivatives in their natural order, in the line of their descent; as for example *οἶκος*, *οἰκίσω*, *οἰκιστής*, *οἰκιστής*, *οἰκιστήριον*, etc. and then associating with each individual form its appropriate and settled meaning.

As our time will not permit us to go through with a minute detail of Cattier's doctrine, I shall merely state the directions given by him for its use; the opinion of certain scholars as to its importance; and show how it is to be applied to some principal classes of derivatives.

Cattier bids you to assume a root, and varying its termination so as to produce new forms, adapt to each of these forms its own peculiar and constant signification. Thus, let the termination of the root be *ος*, we may have from it *ια*, *εω*, *μας*, *μος*, *μιος*, *μη*, *μων*, *ις*, *ιμος*, *της*, *της*, *τω*, etc. to the number, if it be a fertile root, of eighty forms.

Suppose then we can learn within an hour fifty roots, and that they furnish, one with another, fifteen forms apiece; we shall have become acquainted with fifty times fifteen, that is to say, seven hundred and fifty words, and in such way, moreover, as not easily to forget them.

This treatise of Cattier's was republished at Utrecht in 1757 by Abresch, with some additions of his own ; and he speaks of it as a work, which had till then been little known in Holland, but much sought after on account of its great utility—being one, which his own pupils, and all others who, previous to his republication had obtained from him transcripts of it, had found to teach them a method “*qua insignis brevi verborum copia, vix voluntaria oblivione conterenda, comparari possit.*”

In England it was printed, for the first time, I think, in 1810 ; when there was published at Cambridge a posthumous work of Hoogveen's—an Analogical Dictionary containing above seventy-five thousand Greek words, arranged according to their terminations, and accompanied by no explanation of their meanings. To this dictionary Cattier's Method is prefixed ; in consequence, as I suppose, of the following mention of it by a son of Hoogveen ; who writing a preface to this his father's work, and speaking of the absence of Latin interpretations of the Greek words, (which he thinks his father omitted to give in order that the bulk and expense of the volume might be proportionably lessened) adds—“This defect, meantime, if such it should be called, the reader will have it in his power amply to supply by means

of a truly excellent little work of Philip Cattier, which contains, within the compass of five and twenty pages, if the additions made by Abresch be excepted, *The Treasury of the Greeks, or an admirable Method of learning in a short time a vast number of words.* The author of this golden treatise, which bears a somewhat exalted, but perfectly true title, lays down general rules applicable to the several terminations of words ; which rules will enable him who knows them to attach at once to every word its genuine meaning, according to the sure law of Analogy. And he will then perceive the great utility of an analogical dictionary, which evidently rests on the same foundation, and of which he will no longer require an interpretation."

The great advantage to be derived from an acquaintance with this doctrine of Cattier's consists, not only in our being able by committing to memory a few hundred primitives to acquire such a stock of words as it would take years to gain in any other way ; but, what is more, we shall form at once those clear and distinct ideas of their meanings which are to be derived only from such perception of the analogies of the language as is commonly attained by slow and imperceptible advances, during a long familiarity with its writers.

Cattier's "Method" may be illustrated by ap-

plying it to some of the principal classes of derivative nouns, and especially those which derive from the Præter. Perf. Ind. Passive.

From the first person singular of this tense we have nouns in *μος*, *μη*, *μων*, *μα* and *μιος*. Those in *μος* signify a performance of the action indicated by the verb; as *κολασμός* a *chastisement*; or something used in such action; as *δεσμός* a *bond*.¹

Those in *μη*, not very numerous, signify some effect produced by the action of the verb; as *γραμμὴ* a *line*—*δέσμη* a *bundle*.²

Those in *μων* imply the possession of faculty or disposition to perform the action of the verb; as *ἐπιστήμων* *knowing, intelligent*—*ζηλόμων* *envious, jealous*.³ The English terminations *full*, and *ant* or *ent*, and the Latin *ens* often correspond with this Greek termination.

Those in *μα* signify the effect of the action; or the thing about which it is employed; as *πτύγμα* a *fold*—*δόμα* a *gift* (the thing given.)⁴

¹ Other examples of this termination are *διωγμός*, *ψυχμός*, *σπασγμός*, *καθαρμός*, *μηκασμός*, *κρεμασμός*, *λογισμός*, *κελευσμός*, *πνιγμός*, *ἀρπαγμός*, *στηριγμός*, *ιδιωτισμός*, *οἶμός*, *ἀθροισμός*.

² So also *μνήμη*, *σχισμή*, *τομή*, *χάρμη*, *οἰκοδομή*.

³ So also *μνήμων*, *ἐπιλήμων*, *δηλήμων*, *ἥμων*, *τλήμων*, *φρόδμων*, *δοτήμων*, *ἀλήμων*, *μεθήμων*, *σιγῆμων*, *εὐρήμων*, *κεῖθμων*.

⁴ As other examples of this termination may be suggested *κράμα*, *σκόμμα*, *βοδλευμα*, *μίμημα*, *τάγμα*, *φράγμα*, *πράγμα*, *ποίημα*, *πάθημα*, *φάσμα*, *φύσημα*, *στίγμα*, *πρόβλημα*, *δόγμα*, *ἐξίωμα*, *αἰνίγμα*.

Those in *μος* have a passive signification, and denote some fitness or suitableness to the action of the verb ; as *σεβάσμιος venerable—ἐράσμιος amiable—γεράσμιος honorable—ἄχεσμιος curable*. But these forms would, perhaps, be more properly derived from those in *σιμος* to be mentioned presently.

From the second person singular of the same tense are formed nouns in *σις*, *ξις* and *ψις*, which signify the action of the verb abstractedly considered ; as *νῆσις spinning—λέξις diction—βλέψις seeing*.¹

The Latin termination *io*, and the English *ion* and *ing* often correspond with this Greek ending, as they do also with the verbals in *μος* just now spoken of ; but the Latin and the English languages do not distinguish as accurately as the Greek does between the action *generally* and a single performance of it ; these verbals in *σις*, *ξις* and *ψις* expressing the former, as those in *μος* do the latter sense.

From these verbals in *σις* are derived substantives in *ια* and *ιας*, and adjectives in *σιμος* ; as from *αἰνεσις the act of praising ; αἰνεσία praise—*from *σύνθεσις the act of putting together ; σύνθεσία an agreement—*from *θύσις ; θυσιὰς a bacchanalian—*from *πόσις ;*

¹ Other examples of this ending are *φθίσις, φοίτησις, ἀνάλοσις, ζήτησις, ἀρησις, ἀνέησις, κτήσις, τήρησις, ποιήσις, πράξις, σύνταξις, τάραξις, κάμψις, κρήψις, μέμψις*.

πίσιμος potable. These last have commonly a passive sense, and may be translated by the Latin verbals in *andus* or *bilis*, or the corresponding English ending *able*: as *ἀγασίμος execrandus, detestabilis—execrable, detestable*.¹

From the third person singular of the same tense are derived a great variety of nouns; of which those in *τις*, *της* and *τως* signify the agent; one who performs the action indicated by the verb; as *ταράκτις an agitator, a disturber*; *σβιστής an extinguisher*; *ῥήτωρ an orator*.² The Latin *tor*, and the English *er* and *or* correspond with these Greek terminations.

Those in *τις*, *της*, *τρια* and *τεια* have a like signification with the last mentioned; but are of the feminine gender—as *οἰκτίς, ἐρχηστρίς, μαθήτρια, κοσμήτρια*.

Those in *τις* signify the art of performing the action of the verb; as *ἀκοντιστής, καθαριστής, ἐρχηστής, διγορητής, τετρακτής*.

Those in *τις* commonly have a passive signification; and are adjectives applied to the objects of the verb's action; as *αἰρετός eligible, αἰνετός laud-*

¹ Other examples are *οἰκσίμος, βρώσιμος, θβσιμος, γελάσιμος, αἰρέσιμος, ἐργάσιμος, θηράσιμος, πράσιμος*.

² Other examples are *ποιητής, δθλητής, πλανήτης, πειρατής, τρογυτής, ἀντλητής, τμητής, μαθητής, κλητήρ, βαντήρ, βαιστήρ, πρηστήρ, θυτήρ, βοτήρ, πατήρ, ποτήρ, κρητήρ, κοσμήτωρ, διάκτωρ, κτίστωρ, δότωρ, μνηστήρ*.

able, εὑρετός discoverable. These resemble the verbals in *σμιος* and *σμιος* already mentioned.

Those in *ικος* have an active sense; denoting ability to perform the action of the verb; or some relation to that action; as *εὑρετικός inventive*, *πολεμικός warlike*, *κτητικός skilled in acquiring*.¹ With this termination agree often the English *ical, like, ly*—as do the terminations *able, ible*, with the preceding termination *τος*.

Those in *τηριος, τηρια, τηριον* denote some efficacy in the subject; some aptitude to perform the action of the verb; as *δολιχητήριος hurtful, deleterious*—*ἀλσκητήριος remedial*—*θελακτήριος soothing*. The feminine and neuter forms are used as substantives; as *ἰξυτήρια the art of taking birds* with *ἰξός* (*τρυχη* being understood); *κολαστήριον a place of punishment* (*χωρίον* being understood).

Those in *τρος, τρα* and *τρον* may be considered as derived from the last mentioned; and their feminine and neuter forms are, in like manner, used as substantives, and signify some instrument or thing, by means or aid, or in consideration of which the action is performed; as *ἀκρόστρα a sewing needle*,

¹ The force of these terminations in *τος* and *ικος*, the one passive and the other active, may be exemplified by contrasting the following words: *ἀκροτός τακτός, αἰτητός, ποιητός, τμητός, δεκτός, δίδακτός, κανυτός, ξηλωτός, οἰκητός, πρακτός, πλαστός, θεραπευτός, κοσμητός, θεωρητός*, and their opposite *ἀκροτικός, τακτικός, αἰτητικός, κ. τ. λ.*

ὄρχηστρα *the part of the theatre in which the chorus danced*, θέατρον *a place for the exhibition of a public spectacle* (χωρίον being understood)—φόβητρον, θήρατρον, (χρῆμα or πρῶγμα understood)—ἱατρον, δίδακτρον, μήνυτρον, λύτρον (ἀργύριον understood).

A few nouns in τριας signify one who acts from habit ; as ἀληστριάς *a sinner*—ἀντριάς *a frequenter of caves*, one who lives in caves.

Of those in εως the neuter termination answers to the Latin gerund in *dum* ; as ποιητέον *faciendum*—γραπτέον *scribendum*.

We have reason to believe that these analogous terminations were originally significant words in the primitive language whence they were derived, as are in the English language the terminations *full, less, like*, in *manful, manless, manlike, deathful, deathless, deathlike*. This last termination *like* seems, as well as the termination *ish*, to be the same with the Gothic *leiks*, the German *lich*, the Greek λικος, and the Latin *lis*. Thus from δούλος *a slave* comes δουλικός *servilis, slavish, slavelike*. In Greek, too, we may sometimes see the separate meaning of the termination. Adjectives, for instance, that end in ειδης, and adverbs ending in ηδον have their termination from εἶδος *a form, figure, appearance*, and may be translated by English words ending in *ical* or *like* ; terminations probably related to each other. Thus πυραμοειδής *pyra-*

midical, pyramidal—σφαιροειδής *spherical*—κυλινδρ-
 οειδής *cylindrical*—κυνοειδής *canine, like a dog*—κυνηδόν
doglike—λυκηδόν *wolflike*—αγεληδόν *herdlike*—μοσχ-
 οδόν *calflike*.

To conclude; the student of the Greek language is to bear in mind, for his encouragement, that in proportion to the multitude of words thus analogically formed—and how vast that is may be judged of from the fact, that there are in lexicons between two and three thousand of that one class of substantives which end in *μα*—I say, in proportion to their multitude, is it rendered easy for him to retain the meaning of them all; for their perpetual recurrence impresses continually deeper and deeper on his memory that meaning, which in the case of all is determined according to one and the same simple rule.

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LECTURE VI.

PRONUNCIATION OF THE GREEK LANGUAGE.

IN a preceding lecture I found occasion, when speaking of the Romaic or modern Greek language, to observe, that we have good reason to believe it differs in its pronunciation widely from the ancient tongue. I intend now to consider that subject more at large, but chiefly as it is involved in our examination of the ancient Greek.

A debate about the pronunciation of a dead language may be thought an idle one ; but as nothing that concerns the Greek language has been considered by scholars unimportant, so the correct utterance of it has been a subject of much inquiry ; and a difference of opinion on this head has ever since the revival of letters exercised the ingenuity of the learned. Nor would the questions that

have been raised in relation to this matter be altogether void of interest, though by the solution of them nothing were to be gained besides the gratification of a liberal curiosity respecting so noble a remnant as the Greek language is of ancient times; but since it cannot be taught without adopting some mode of pronunciation, it is desirable that this should be as much like the ancient as our knowledge will enable us to render it; or, at the least, be such as to consist in some degree with that harmony for which the ancient language, whether prose or verse, was famed.

The inquiry into this subject of ancient pronunciation has been twofold—first as to that of the letters, separately taken; and secondly as to that of syllables in relation to each other, and of words combined into sentences. The former may be called the *elemental*; the latter the *accentual* pronunciation.

The dispute as to the right pronunciation of the letters of the Greek alphabet, may be regarded as having been settled in the West of Europe for above two centuries. That which relates to the accentual pronunciation of the language is of somewhat later origin; and is perhaps still undecided. Such particulars as are necessary to a right understanding of the nature, origin, and present state of these controversies I proceed to mention.

It may without exaggeration be asserted that for several centuries previous to the fall of Constantinople the Grecian language was unknown in Western Europe.¹ It was natural, then, that those who learned Greek of the scholars driven by that event from their country, should adopt the pronunciation of their teachers; and also, that this pronunciation should continue for a time unquestioned. But in proportion as the learned became familiar with the writings of the Greeks, the persuasion acquired strength, that this pronunciation, which had been adopted at first without examination, was very different from that used among the ancients. For perceiving that "a language so noble and copious in composition, was in discourse so languid and effeminate, and so destitute of all variety and grandeur of sound," they naturally suspected that it must have been uttered in some other manner by those Greeks to whom

. "dedit ore rotundo
Musa loqui,"

And upon inquiry finding their suspicions, as they thought, confirmed; and having ascertained, as nearly as from the nature of the subject, their own learning, diligence, and observation they were enabled to do, what the pronunciation of the an-

¹ Simonis, *Introd. Gram. Crit. in Ling. Græc.* p. 29.

cients was, they endeavored, by their writings and their example, to reform according to that standard, the existing mode.

Among the earliest advocates of this reform were Aldus Manutius at Venice, Anthony Nebrissensis at Salamanca, Budæus at Paris, and Erasmus at Rotterdam; after whom, in consequence of the publication of his dialogue on pronunciation, the new mode was styled the Erasmian; as that to which it was preferred had been called the Reuchlinian, from John Reuchlin, a German, who having learnt Greek in Italy and France from the Greeks who had found refuge there, was among the first to introduce a knowledge of it into his own country.¹

The Reuchlinian pronunciation was no other than that of the Romaic applied to the ancient Greek; and those who used it were called *Iotistæ*, because they gave the sound of the letter *Iota* to no less than six vowels and diphthongs. Those who adopted the Erasmian pronunciation were called *Etistæ*, from their new pronunciation of the letter *η*; the sound of which was, among the Reuchlinians, identical with that of *ι*, and had an important share in the controversy between the two grammatical parties.

¹ Simonis, Introd. in Ling. Græc. p. 32.

The most obvious objection to the Reuchlinian pronunciation is the sameness of sound just now mentioned, and the consequent difficulty, in discourse, of discriminating many words, and understanding what is spoken. In answer to this it is urged, that words of the same sound, but differing in meaning, may be distinguished by the context. The objection, however, holds with some force against the expediency, at least, of the Romaic pronunciation. For if, even in English and other modern tongues, notwithstanding the more marked distinction of the vowels, there nevertheless occur in the infinite variety of their combination, similar sounds, which render the meaning doubtful; how much more frequently must this happen where six of the vowels and diphthongs are altogether, and universally the same.

It is not my intention to enter now into a detail of the rival modes of pronouncing. The subject cannot be properly treated within the compass of a lecture. Let it suffice, for the present, to observe that though the Reuchlinian pronunciation found warm advocates; and the contest between it and the Erasmian was zealously maintained for many years, as well in England as on the continent, it ended in so complete a triumph of the latter, that for the last two centuries the Reuchlinian method has been entirely laid aside, except

in its native country, Greece ; or at the most has found in the West of Europe only here and there a solitary defender.¹ The pronunciation now generally adopted on the continent of Europe, differing in some particulars from that of the earlier Erasmians, agrees very nearly with that used by us.

But, while scholars, for the most part, agree, that the pronunciation of the ancient language according to the method of the modern Greeks is a very corrupt one, there are some at a loss to understand how this corruption had its origin, and proceeded to such length. Yet, if we consider what great alterations time alone can bring about ; the many masters, and many forms of government which Greece has known since its conquest by the Romans ; and the probable effect upon its language of that very event, we shall no longer find reason to wonder at any change, however great. No country was ever conquered, and for a long time governed by strangers of a different tongue, without some alteration of its own. Nor did captive Greece communicate to rustic Latium her arts, without losing at the same time somewhat of her polish.

¹ Hobhouse's Journey, Vol. 2. p. 15. Herm. de Emend. Rat. Gr. Gram. p. 5.

One of the principal features of the modern pronunciation is its conversion of the diphthongs into simple vowel sounds ; and it is not hard, perhaps, to indicate the source of this corruption. In most languages, the pronunciation of the diphthongs forms one of the chief difficulties for foreigners, and for the illiterate ; who naturally tend, therefore, to change them into simple sounds. Thus we hear vulgar speakers pronounce oysters, point, boil, as if they were written iceters, pinte, bile. And the Scythian archer, introduced in the *Θεσμοφοριαζῶσαι* of Aristophanes, gives to five distinct vowel sounds the same sound of *i*, which prevails so in the pronunciation of the modern Greeks. The barbarians personated by this Scythian, and to whom the corruptions we speak of are, no doubt, partly due, found it difficult to discriminate the vowel sounds of a strange language, and therefore confounded several of them into one, that was more familiar to their ear, or more analogous to their own tongue. One principal cause, then, of the corruption we would account for may have been the negligence of an ignorant, semi-barbarous people, in regard to the vowel sounds of the language they employed, and their consequently sliding into a sameness of pronunciation. A like tendency being observable in the uneducated of our own and other countries, at the present day ; and

a polite distinguished from a vulgar pronunciation especially by the greater accuracy with which it marks those unaccented vowels, that in the mouths of many speakers scarcely differ as to sound.

It must be borne in mind that those who argue against the pronunciation of the modern Greeks, do not deny to them the right of pronouncing in their own way their own Romaic, but dispute the propriety of extending this pronunciation to the ancient tongue.

When the modern Greeks assert their pronunciation to be that of the ancients, they should say, of what period. Antiquity is a term altogether relative; and considering it with reference to the Greek language and literature, we cannot well extend our view lower than the age of Dionysius of Halicarnassus, since even that is four centuries below the era of their highest glory and perfection: but the modern pronunciation cannot claim an antiquity as high as this, for Dionysius indicates very marked distinctions between vowels, which in the Romaic language are identical in sound.

The Greeks have enjoyed no peculiar means, nor used extraordinary pains to preserve their language from the changes to which every spoken tongue is liable, and which all have undergone. They speak it as it has descended to them through

successive stages of corruption ; and had we not the books of the ancients to oppose to them, would perhaps assert its written form to be the same it was of old, merely because no precise period can be specified at which a change took place.¹

The Erasmians, on the other hand, having first employed all means that learning and a diligent search into antiquity supplied, to ascertain what the pronunciation of the ancients was ; surmounted the prejudices of education, and the force of habit to form their own accordingly ; and though we cannot be certain they were entirely successful, yet there is little doubt that, of the Erasmian and the modern Greek method, the former approaches nearer to its prototype.

From the universality of the modern pronunciation throughout Greece, an argument for its antiquity has been derived ; but since the important changes in the grammatical form of the ancient language are co-extensive with its modern pronunciation, we might in a like manner prove that the ancients had no middle voice ; no dual num-

¹ A modern Greek, who published at Paris in 1825 a treatise entitled "*Calliope, ou Traité sur la véritable Prononciation de la langue Grecque,*" actually does this as to many particulars ; carrying the pretensions of his countrymen to a far more extravagant length than usual ; but acknowledging the prevalence of the system of Erasmus "*parmi le plus grand nombre des Hellenistes de l'Europe.*"

ber ; no dative case ; that they used two auxiliary verbs, but no infinitive.

The attention paid by modern Greeks to accent has been adduced as an argument in favor of their pronunciation ; but this very care of accent to the disregard, as amongst them, of quantity is characteristic of other modern tongues besides Romaic. The harmony of ancient verse depended probably on a combined attention to accent and to quantity ; but how the Greeks preserved regard for both, we at this day find it hard to comprehend ; since the accentuation of their verse, according to the received marks, and to our idea of accent, seems in a great degree subversive of its measure. In later poets, both Greek and Latin, the gradual prevalence of accent over quantity has been observed by critics, until at last, in Romaic and Italian, we find accent superseding quantity altogether ; and become, as in our own language, a principal object of attention in the structure of the verse.

The modern Greek versification, regulated by accent, without regard to quantity, and shackled by rhyme, bears, perhaps, about as much resemblance to that of classical Greek poets, as the modern pronunciation to the ancient. This exclusive attention paid by modern Greeks to accent has, indeed, been considered one chief cause of their vitiated pronunciation. And this leads us to

the second point in controversy ; which relates, as was before observed, to the accentual pronunciation of the Greek language ; one party maintaining that the accentual marks, as we have them in our copies of Greek authors, indicate the tones with which the language was anciently pronounced ; that they can, and ought to be regarded in speech ; and that such observance of them will consist with a respect for quantity ; while the opposite party is of opinion, that the accentual system, as we have it is incorrect ; that the ancients, had they marked their tones in speech, would have placed the marks on other syllables than those we find accented ; or, at any rate, that if these marks are placed according to the rules laid down by ancient grammarians, they are not, by us, to be regarded in pronouncing Greek ; seeing it is impossible to reconcile an observance of them with a due regard for quantity ; upon which depends the measure and harmony of verse.¹

The first person who seriously called in question the correctness of the present accentual system, was Isaac Vossius ; who in a work “ *De Cantu*

¹ Even Hermann concedes this. De Emend. Rat. Gr. Gram. p. 10. And Primatt, strenuous an advocate as he is for the use of accents, permits us nevertheless to read verse without regarding them, according to its measure. See “ *Defence, etc.*” p. 62, 128.

Poematum et viribus Rhythmi," published at Oxford in the year 1675, maintains, that the ancients placed the accent on long syllables; and that the present system of accents rests on no authority; there being no marks of accent found in any manuscript older than the seventh century. This opinion has found warm supporters, and violent opponents; and, since the arguments on either side fill entire volumes, it must be evident that we cannot here attempt a statement of them. A just idea of the merits of the controversy may be obtained, by those who wish it, from Dr. Gally's "Dissertation against pronouncing the Greek Language according to Accent," and Mr. Foster's "Essay on Accent and Quantity;" Dr. Gally's "Second Dissertation," in answer to Mr. Foster, and the latter's reply; all of which have been published together, in a single octavo volume.

An indifference to accents is evidently gaining ground; yet those who still insist on their importance, and who consider disregard of them a subterfuge for ignorance are generally of the more erudite; a circumstance which some account for by supposing these learned men reluctant to admit the little value of what it cost them such study to acquire. Meantime, since an acquaintance with them, if not absolutely necessary, is at least a part of liberal learning, I request your attention to a

few remarks on their origin ; their place ; their nature ; and their use.

By their origin must be understood the origin of the marks used to denote them ; for the tones themselves, or certain varieties of tone, existed always in the language ; since “ we cannot conceive of any language whatever that shall be wholly destitute of accent.”¹

The invention of the marks of accent has by some been carried back to Pherecydes, the preceptor of Pythagoras.² Others think it proved they were not used in Aristotle’s time ; because, from a passage in that author it appears to have been matter of dispute whether the *ov* in Homer’s verse, Il. xxiii. 328, was *ov* *not*, or *ov* *of which* ; and whether in Il. xxi. 297, *διδόμεν* should be taken for *δίδομεν* *we give*, or *διδόμεν* (Ion. for *διδόναι*) *to give*.³ Such doubts, say they, could have had no existence if accents had been marked. We are at liberty, however, to suppose, and must, indeed, infer from the passage just alluded to, as well as from others in the same work of Aristotle,⁴ that

¹ Herm. de Emend. Rat. Gr. Gram. p. 60.

² Simon. Introd. Gram. Crit. in Ling. Græc. p. 79.

³ Arist. Soph. Elench. c. 4, (Vol. I. p. 284). See Græffenh. Comment. in Arist. Poet. c. 25, p. 208.

⁴ De Soph. Elench. cc. 21, 23, (Vol. I. pp. 304, 306).

words were in speech distinguished by those different tones to denote which the accentual marks were afterwards employed.

A story related of Demosthenes would, in so far as it deserves credit, go to prove, if proofs were wanted, that accent was in his time a thing settled and recognized; although, possibly, the marks of it may not have been as yet invented. In his Oration for the Crown he charges Æschines with corruption, and appealing to the people to confirm his charge, asks them if Æschines was the hireling (μισθωτός) or the friend of Alexander, and then, turning to Æschines, he adds, "Thou hearest what they reply." Here, Ulpian, his commentator, tells us that he intentionally mispronounced the word μισθωτός, placing an accent on the first instead of the last syllable, in order that he might adopt the correction of the bystanders as an answer to his question.¹

There are some who would bring down the invention of the marks of accent as low as the time of Cicero, or not long before; when the Romans first began to turn their attention to Greek literature, and some such notation was wanted to teach them the true pronunciation of the language.²

¹ Dem. de Corona. p. 143. Edit. Morel. Paris. 1570.

² Port-Royal Gr. Gram. ix. 6.

The opinion, however, generally adopted is, that they owe their introduction to Aristophanes of Byzantium; who in the reign of Ptolemy Philadelphus had charge of the Alexandrian Library, and was the preceptor of Aristarchus.¹ But whatever may be the date of their invention, and whatever the rules handed down by grammarians for the placing of them, it is thought that prior to the seventh century they were rarely marked or visibly expressed; since none of the more ancient manuscripts or inscriptions exhibit any traces of them.²

Let so much, then, suffice with respect to the origin of these accentual marks. As for the place of them in Greek, grammarians have considered it; first as it is possible; that is, where they may be placed; secondly, as it is positive or determinate, i. e. where they actually are placed; and thirdly, as it is changeable, or varies conformably to certain rules. With respect to the first also, the possible place of accents, there are rules laid down; but for the positive, or determinate place of them, it can be learned, at least so far as primitives are concerned, from use only, and from lexicons. All this will be rendered clearer by examples. The possible place of the acute accent in Greek is upon either of the last three syllables.

¹ Montfaucon, *Palæogr. Græc.* p. 33.

² *Ibid.*

Thus *τελευτός* has it on the last; *τιμῶν* on the penultima; and *θάνατος* on the antepenultima. The possible place of the circumflex accent is upon either of the last two syllables; thus, *φιλῶ* has it on the last, and *εἶγμα* on the penultima. The positive place of the accent is that to which the usage of authors has assigned it; and according to which the word is termed oxytone, as *τελευτός*; paroxytone, as *τιμῶν*; proparoxytone, as *θάνατος*; perispomenon, as *φιλῶ*; or properispomenon, as *εἶγμα*. But the accent is changeable, or varies its place according to certain rules; as when the word *ἄνθρωπος*, which is proparoxytone, becomes in the genitive *ἀνθρώπου*, paroxytone; because the last syllable is long, and the acute accent cannot be followed by two long syllables; but in the accusative case, *ἄνθρωπον*, the accent returns to the first syllable, because the last resumes its short quantity.

The right placing of the accents is a matter of far greater difficulty in Greek than in Latin; since, the quantity of the penultima in a Latin word being known, all that we need learn besides in order to accent it properly can be sufficiently expressed in very few words, while the consideration of this same subject, in relation to the Greek language, fills entire volumes of ancient as well as modern Greek grammarians.

This greater difficulty as regards the Greek proceeds chiefly from the necessity of considering the quantity, not of the penultima as in Latin, but of the ultima especially; which, varying with the cases and inflexions of the word, causes in the place of the accent a corresponding change. Other causes of embarrassment are the various accentuation of different dialects—the greater number of enclitics in Greek—the changes of accentuation in continued discourse, in consequence of the various combination and arrangement of words—and the extension of the use of accentual marks to express, besides the common syllabic or grammatical accent, that also which may be called the rhetorical or oratorical. Thus the various inflexions of the voice, by means of which a different sense is given to the same words—the same sentence, for example, rendered either affirmative or interrogative—are denoted in Greek by a different accentuation. In an interrogative sentence, the word that indicates the thing to which the question relates receives the accent that denotes the question.¹ This we should perhaps call *emphasis*; but the same thing in Latin is spoken of as an acute accent; an ancient grammarian observing that *quem* pronounced with an acute accent is

¹ Herm. de Emend. Rat. Gr. Gram. p. 93.

interrogative, and not a relative.¹ So in Greek also the pronoun *τις* is rendered interrogative by an acute accent. And this tone seems to be a dictate of nature, and will probably be found in every tongue. If one say in English *he whom nations honored*, and another ask *whom did nations honor?* we cannot but perceive, that the word *whom* in the latter sentence, interrogatively used, is distinguished by a stress or tone of voice, which in the former it had not.

As to the nature of the Greek accents there has been much difference of opinion. Some have supposed they were musical marks. But it is objected, that music had its own marks, in characters formed from letters of the alphabet. Others maintain that they were metrical marks; to whom it is replied, that quantity likewise had its own appropriate marks.² Others hold with Isaac Vossius, that the accents anciently coincided always with the long syllables; that they were so placed until the seventh century; and that they are misplaced in any other manner. Others, again, think, that the acute accent indicates an elevation of tone, or a stress of voice, altogether independent of the length or shortness of the syllable it affects; or, to speak with more accuracy, wholly

¹ A. Gell. Noct. Att. vii. 2.

² Mus. Crit. Vol. II. p. 64.

distinct from such quantity. And this opinion seems to be the least exceptionable. It may in fact be inferred from the mode in which a question was denoted by a peculiar accent, and especially from the rules laid down in relation to enclitics, that the Greeks meant by accent the same thing that we do; namely stress of voice; though when this stress falls upon a particular word, we commonly term it emphasis.

As for the enclitics so often mentioned by Greek grammarians, and which some regard as a mystery and great difficulty of the language, they are things with which, in use at least, every one who speaks English is familiar, although he may not distinguish them by an appropriate name. To show that this is so, let us take one or two examples. In the following sentence, "Anacharsis being asked how one might avoid intoxication—If, said he, he will observe what those who are intoxicated do," it will be perceived that the words *one* and *said he* have no stress of voice upon them; and the word *how* puts a question. Accordingly the words $\epsilon\iota$ and $\varphi\eta\sigma\iota$, corresponding to *one* and *said he*, are in the Greek original enclitics; that is to say, cast their accents on the preceding words, and the word $\omega\varsigma$ *how*, has a circumflex accent, to denote that it is interrogative. Again; if one should say, *lend me your sword*, the word *me* would

be faintly sounded, and in Greek the word $\mu\omicron\iota$, corresponding to it would be enclitic; whereas if the words, *lend it to me, and not to him*, were expressed in Greek, the word $\epsilon\mu\omicron\iota$ would be used, and with an acute accent.

It is probable, then, there was no difference between the Greek and the Latin accent as to their nature; although the rules by which their place was determined in each language differed. And this difference appears to have extended to verse as well as prose. For though we have good reason to believe that verse, whether Greek or Latin, was constructed with a regard for accent as well as quantity; and that its harmony was the result of both combined; yet what may have been the laws which determined in Greek verse the position of its accents, seems not easy to discover; while, with respect to Latin verse, this has been attempted with plausible success. It may be said, that the strict dependance of accent upon quantity produced necessarily a certain uniformity in the accentuation of verses of the same kind; but in some measures the disposition of the accents seems to be more regular than can be accounted for upon that ground. To become sensible of which, we need only recite the first two odes of Horace; regulating our pronunciation by the prose accent alone, without attending to the measure of the verse.

A comparison of the shorter kinds of Latin verse with verse of the same length in English, Italian, and other modern languages, of which the metre depends on accent, has shown that there exists between the Latin and the modern verse a general, and in some metres, an invariable agreement as to the places of the acute accent.¹ From these observations it has been inferred, that the metrical rules observed in the South of Europe are not entirely of modern invention; but are the old laws of accent, which have survived those of quantity.² But to return from this digression, and bring to a conclusion this head of our inquiry, it appears, that, as to its nature, accent in Greek, Latin and English is the same, except that in the two former languages it comprehends also that peculiar stress of voice, which in English we call emphasis. Nor need the threefold division of accent, which is commonly made by ancient grammarians, into acute, circumflex and grave, prevent our considering their accent as identical in its

¹ Edin. Rev. Vol. VI. p. 384.

² Edin. Rev. Vol. VI. p. 376. The barbarous nations who overran those countries, and effected in the language as in every thing that belonged to them such important changes, found it easier to catch the *cadence* of the verse than to apprehend the difference between *long* and *short* syllables, and discriminate the delicate varieties in the vowel sounds of a strange language.

nature with our own. For this division is as applicable to our own language as it is to theirs; the acute accent being, in all of them, a greater elevation, force or stress of voice; the grave accent merely a negation of the acute, or a depression of one syllable as compared with another elevated or strengthened by the acute; and the circumflex a more prolonged stress in consequence of the length of the syllable which receives it, and therefore a downward inflexion of the voice succeeding its first elevation, or a grave accent following an acute.¹

Finally, with respect to the use of the Greek accents; the difficulties which have been mentioned, with others that attend this subject, have led many scholars to adopt, too readily perhaps,² an opinion that the notation of them is of little use; and induced even eminent critics, who cannot be

¹ Priscian (Op. Min. p. 159) reverses this order, and is perhaps equally correct. Sanctius in his *Minerva* (lib. i. c. 3) says "*Servius antiquus grammaticus in Donatum, gravem accentum in usu non esse contendit. Ego quoque credo circumflexum periisse, et solum acutum vel quasi acutum remansisse.*" For authorities that may throw light upon and justify this view of the nature of accent, see Simonis, *Introd. Gram. Crit. in Ling. Gr.* p. 83, and the works there cited—*Matt. Gr. Gram.* p. 957, 8—*Walker's Rhet. Gram.* p. 132—*Walk. Principles of Pron.* § 486, seqq.

² See *Herm. de Emend. Rat. Gr. Gram.* p. 60—*Sim. Introd. in Ling. Græc.* pp. 80, 88.

suspected of ignorance of any thing that may be learned regarding them, to pronounce the whole doctrine which treats of them, useless and absurd.

Bentley speaks of "*ratio hodie præpostera atque perversa Græcorum accentuum.*"¹ Brunck exclaims, "*universam de accentibus doctrinam non assis facio.*"² Valckenaer, though he thinks them useful to "determine a variety of signification in words," is of opinion that no verse of a poet nor sentence of an orator should be read according to them.³ And Dawes treats with contempt the idea of their being necessary to discriminate words; since that is much better effected by the context; and if the tenor of the discourse and the accents are at variance, we shall rather change the latter, than alter the context to suit it to the accent.⁴

Although, as was before observed, we have reason to believe that the ancients in their reading and speaking regarded both accent and quantity; yet since it seems to be commonly agreed that we are unable to do so at the present day, the question presents itself—How are we to pronounce Greek, since we cannot pronounce it as the

¹ Epist. ad Mill. p. 82. ² Anal. v. 3. Lection. et Emend. p. 13.

³ Diatr. in Eurip. Frag. p. 247. ⁴ Misc. Crit. p. 75.

ancients did?¹ The general practice of England, in this respect, follows the Latin rules of accent, and

¹ Montfaucon (Palæogr. Græc. p. 236) having spoken of a manuscript in which all the accents; acute, circumflex, and grave; were noted indiscriminately with a single mark, proceeds—"Qui porro usus accentuum fuerit in vocali pronuntiatione, et qua ratione syllabarum quantitatem et accentuum inflexionem veteres conciliaverint, nondum ita perspicue explanatum est." Perhaps this difficulty arises in great measure from a propensity to confound accent with quantity, and to suppose that stress or elevation of tone necessarily produces length of time. Which is so far from being true, that, in fact, the antepenultimate accent in our own language naturally shortens the vowel upon which it falls. (Walk. Prin. of Eng. Pron. § 535.) English prosodians, however, generally, confounding quantity with accent, speak of English verse as Iambic, Anapæstic, Trochaic, etc. when they should describe it as composed in each case of a certain number of syllables, with accents disposed according to established rules. Mr. Foster, who insists upon the general coincidence of acute accent and long quantity, (Essay on Acc. and Quant. pp. 25, 38, 40) and thinks "this has probably been the occasion, that accent and quantity have been confounded together by numberless persons," shows in his own case how naturally such false premises lead to such erroneous conclusion. He observes that "Very often in English the vowel before a consonant seems to derive its length from the vowel following it as in *bite*, *write*: which without the final vowel is short, *bit*, *writ*," (p. 22.) But afterwards, (p. 35) he calls and marks as trochaic the verses

Vītal | spārk ōf | hēav'nly | flame :
 Quīt, ōh | quīt this | mōrtāl | frame.

Here the first syllable of *vital* and the word *quit* are marked as long: being, as Mr. Foster thinks, the first syllables of trochees. But though the *i* in *vital* is long, like the *i* in *bite*, *write*; the *i* in *quit* is undoubtedly short, as the *i* in *bit*, *writ*.

In music we find it easy to distinguish tone from quantity, and know well that an acute or loud tone is not necessarily long, nor a grave or low one necessarily short. If we hear sung the

the greater part of German scholars do the same;¹ and since this is a simple method, of easy application, and sanctioned by the practice of Germany and England, we may feel ourselves justified in conforming to it our pronunciation. It remains, then, to ascertain what the Latin rules of accent are. Cicero observes, “*Ipsa enim Natura, quasi modularetur hominum orationem, in omni verbo posuit acutam vocem, nec una plus, nec a postrema syllaba ultra tertiam.*”² Quintilian, having spoken of the more difficult observance of accent among the Greeks, says, “*apud nos brevissima ratio, namque in omni voce, acuta intra numerum trium syllabarum continetur, sive hæ sint in verbo solæ, sive ultimæ; et in his aut proxima extremæ, aut ab ea tertia. Trium porro, de quibus loquor, media longa, aut acuta aut flexa erit; eodem loco brevis, utique gravem habebit sonum, ideoque positam ante se, id est, ab ultima tertiam, acuet. Est autem in omni voce utique acuta, sed num-*

words “God save great George our king,” we can readily perceive that the word *George* is pronounced *long* and *low*, the word *king* *short* and *high*.

¹ Valpy's *El. of Gr. Gram.* p. 168. Primatt's *Defence*, etc. p. 422. Buttman's *Gr. Grammar*, p. 15. Simonis, *Introd. in Ling. Græc.* p. 80—88. Herm. de *Emend. Lat. Gr. Gram.* p. 60.

² *Orator.* c. 18.

quam plus una, nec ultima umquam ; ideoque in dissyllabis prior.”¹

These laws of accent, delivered by Cicero and Quintilian, are comprised by Sanctius in the following verses.²

“ Accentum in se ipsa monosyllaba dietio ponit,
Exacuit sedem dissyllabon omne priorem,
Ex tribus extollit primam penultima curta,
Extollit se ipsam, quando est penultima longa.”

They may be stated from ancient grammarians somewhat more fully thus :

Monosyllables if long by nature, take a circumflex ; as â, ê, ôs, oris, flôs ; if short, or long only by position, an acute ; as spés, ós, oxis, fâx.

Dissyllables and polysyllables have a circumflex on the penultima when long by nature, and followed by a short syllable ; as Rômam, flôris, Românus. Otherwise, dissyllables have an acute upon the first ; as hómo, péjus, párens.

Polysyllables have their accent on the penultima when long ; as paréntes, Aráxis ; but on the antepenultima if the penultima be short ; as máximus, últimus, dóminus. The enclitics, que, ve, ne, throw their accent on the syllable that immediately precedes them.³

¹ Quinct. Inst. Orat. lib. i. c. 5, 29. ² Sanct. Gram. Lat. p. 18.

³ For a more particular statement of these rules, and also of the few exceptions to them, see Priscian. de Accentibus ;

These, then, are the rules which, with an exception relating to Greek verse presently to be noted, we apply to the accentuation as well of Greek as Latin; and we may find our excuse for so doing in the fact, that the Romans themselves preferred, in speaking Greek, to use their own Latin accentuation; that is, they applied to other dialects of Greek the accentuation of its most ancient form, the *Æolic*, which bore a close resemblance to their own.¹

That the nature of the exception just now alluded to may be more clearly understood, I shall preface the statement of it with some general remarks on the correct method of pronouncing verse.

Perhaps no better general rule can be proposed for both Greek and Latin, than that laid down by Walker for reading English verse; “to give it the measured harmonious flow of sound, which distinguishes it from prose, without falling into a bombastic chanting pronunciation, which makes

Opera Minora, p. 157—Sanct. Min. lib. i. c. 3—Maxim. Victorin. p. 1942—Donat. p. 1740—Vossii Aristar. lib. ii. c. 9, 10—Port-Royal Lat. Gram. v. ii. p. 354, seqq.

¹ Thus the word *παραμῆς* which in later dialects is oxytone, was in the *Æolic* dialect proparoxytone *πάραμος*; and was pronounced with that accent by the Romans, as it is now by us. Consult on this subject Athen. lib. x. c. 24—Olympiodorus as cited by Bentley de Met. Terent. sub finem. and the numerous authorities referred to by Foster in his Essay on Accent and Quantity, p. 44—50.

it ridiculous;"¹ and since this medium is not easily observed; and we ought here, as in other like cases, to avoid the worse extreme; he thinks "it will not be improper before we read verse with its poetical graces, to pronounce it exactly as if it were prose;" giving to every syllable the same accent, and to every word the same emphasis it would have in prose. For though the rhythmical arrangement of the accent and emphasis is all important in poetry, yet, "if this arrangement tends to give an emphasis to words which would have none in prose, or an accent to syllables which have properly no accent, the rhythm or music of the verse must be entirely neglected."

A like rule is adopted by Bentley² in regard to Latin verse; the writers of which, he thinks, endeavored to avoid placing the metrical stress upon the last syllables of words, in opposition to the genius of their language; which never accents a final syllable except when followed by an enclitic. He condemns therefore a mode of reading Latin verse, which violates the laws of accentuation delivered by Cicero and Quintilian, in marking with a stress even final syllables, when in such position that according to the nature of the verse they might receive one. To explain more clearly

¹ Rhet. Gram. p. 152, 155.

² Σχολίασμα de Metris Terentianis.

what manner of reading he approves, he cites the first verses of the *Æneid*; marking the accented syllables.

'Arma virúmque cáno Trójæ qui prímus ab óris,
Itáliam fáto prófugus Lavínaque vénit,
Lítora ; múltum ille et térris jactátus et álto,
Vi súperum saévæ mémorem Júnónis ob íram.

And he observes, that one who reads these verses skilfully, and with the proper modulation, will pronounce them as they are here marked by accents; and not like schoolboys, laying a stress upon the beginning of each foot.

'Italiám fató profugús Lavínaque vénit.

The general rules that have been laid down for reading English and Latin verses, may, *mutatis mutandis* be applied to Greek verse also. The harmonious flow of either, may, without falling into a monotonous chant, be rendered sensible by laying a peculiar stress wherever the usual syllabic accent and the metrical ictus happen to coincide, as it does, for example, in nine of the twelve feet which compose these two hexameters.

'At si cúm referétque diem condétque relátum,
Lúcidus órbis erit, frustra terrébere nímbris.

And this coincidence of the ictus metricus with the common prose accent will take place in Greek in many cases where in Latin it cannot; that is to say, upon the final syllables of words; and it is

in such cases that the exception above mentioned will be rightly made. For our use of the Latin accentuation in reading Greek verse can be justified on no other ground than that of our inability to reconcile the Greek accents with the metrical structure of the verse; so that where these accents consist with, and support the modulation of the verse, as they do in the above cases, there is no reason whatever for neglect of them, even though placed on final syllables. Since that, however opposed to the genius of the Latin language, is perfectly consistent with the accentuation of our own.

My meaning may be rendered plainer by examples. In the following verse,

Εἰ δὲ ὁμοῦ πόλεμός τε δαμῶ καὶ λοιμὸς Ἀχαιούς,

the last syllable of *πόλεμός*, having the accent it derives from the enclitic *τε* united with the ictus metricus; and the last syllables of *ὁμοῦ* and *δαμῶ*, in virtue of their circumflex accent, together with the same metrical stress, should be strongly marked in reading; and so, for a like reason, should the last syllables of three words in the following iambic verse,

Θεοῦ γὰρ χωρὶς οὐδεὶς εὐτυχεῖ βροτῶν,

Where *θεοῦ*, *εὐτυχεῖ* and *βροτῶν* should be pronounced

as they are written, with a circumflex upon their final syllables.

Sometimes, as in the following verse,

Σπῆισον ἐμῇ σποδίῃ, σπείδόν μοι, οἶνοποσῆρι,

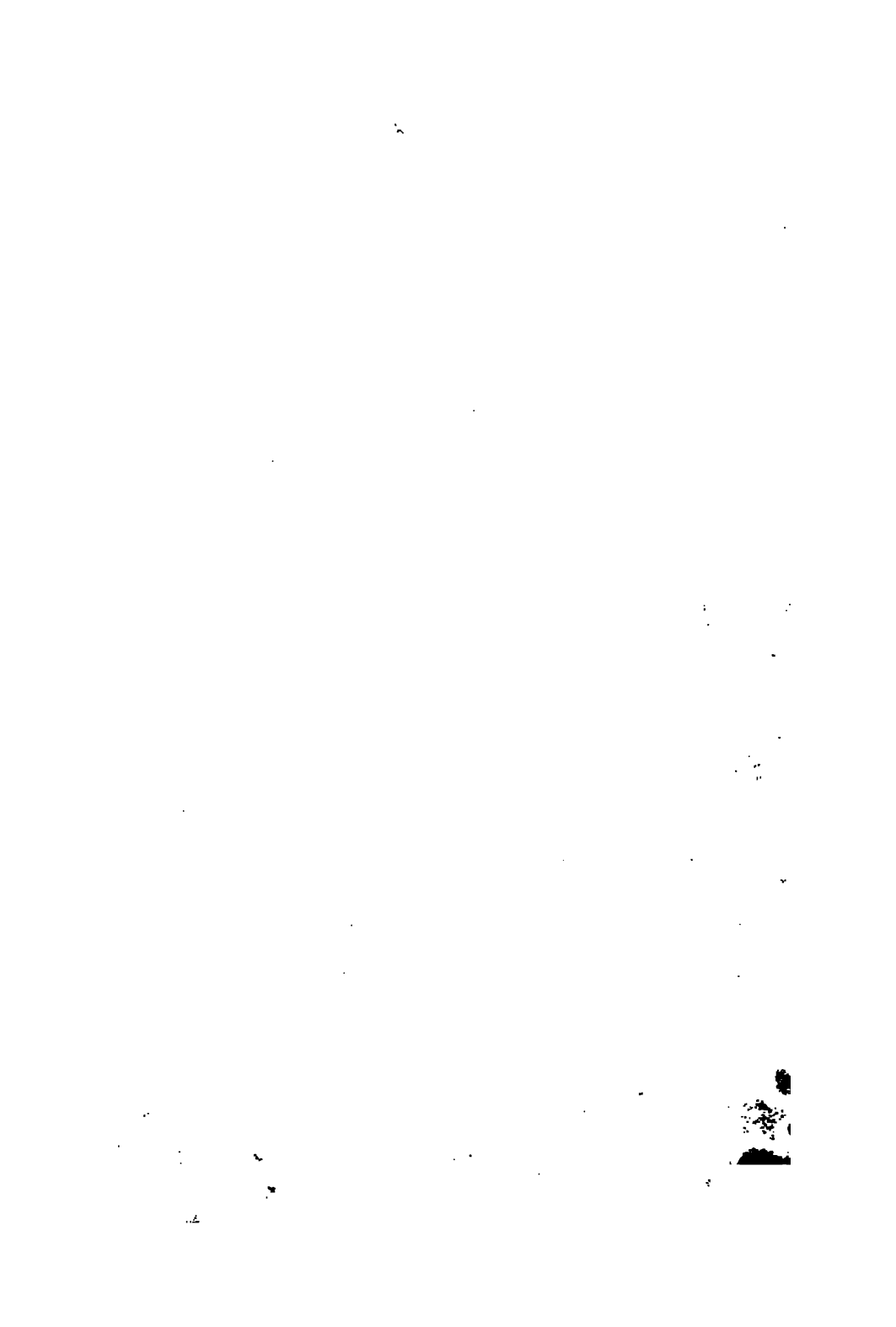
the metrical stress and the accent will coincide in every word; but this happens oftener still in shorter measures, such as

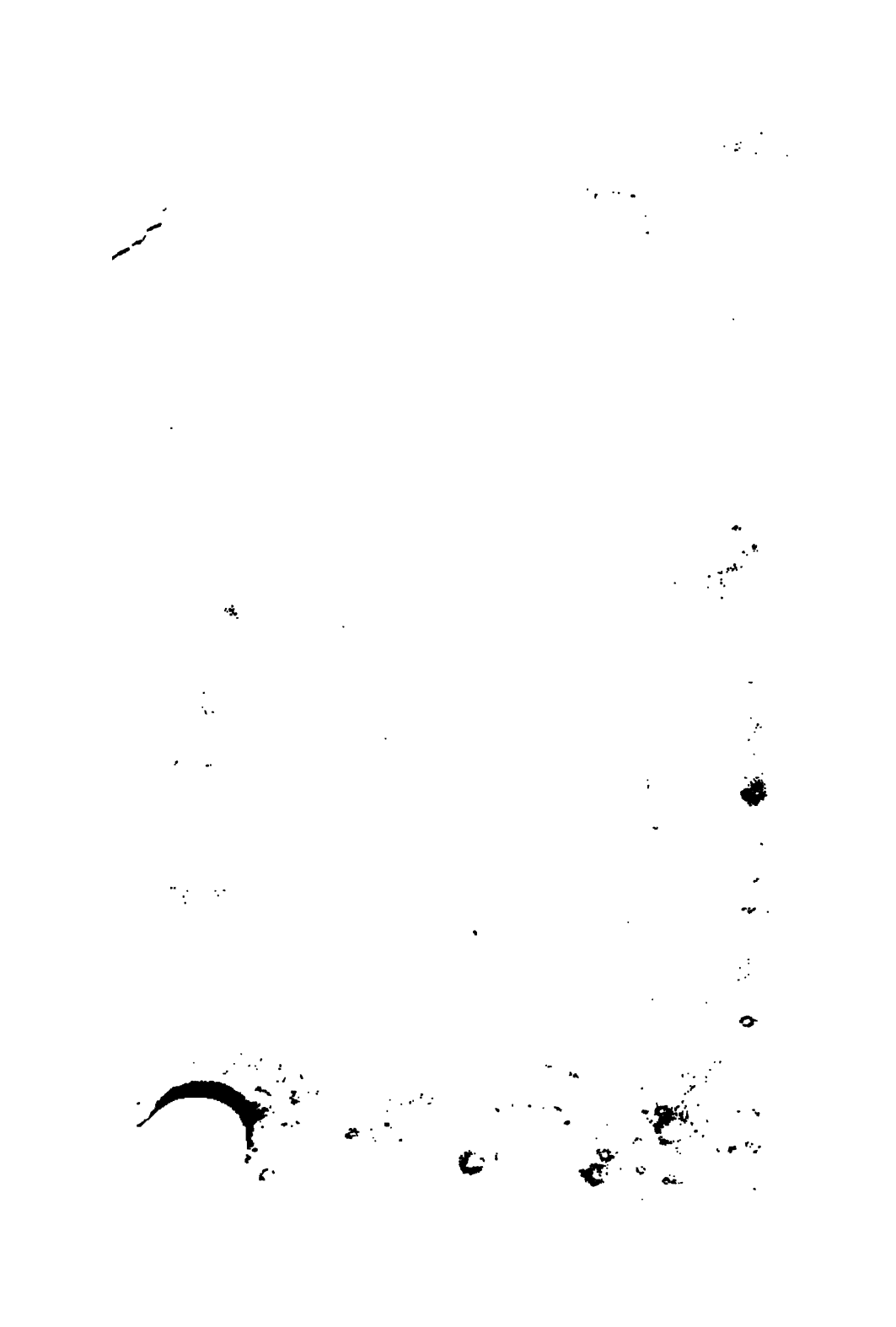
Ῥόδα, τοῖς δὲ παῖς Κυθήρης
Στέφεται καλούς ἰούλους,

where the ordinary accents agree perfectly with the modulation of the verse, even according to our apprehension of this matter.

THE END.









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